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PREFACE.

A RESIDENCE in Rome during several years has enabled the Editor to revise more completely this work upon the spot, and to render it, as he trusts his readers will find, as correct a Guide to the Eternal City as exists in any language, considering the limits to which it has been necessary to restrict it. He has endeavoured to convey in it every information required by the great majority of travellers; and for those who may desire to enter into minuter details, he has pointed out the principal sources from which they can be derived.

Considerable changes having taken place of late years in the arrangement of many of the Public and Private Galleries, it has been necessary to remodel the notices of most of them; and in giving more correct lists of their contents, plans of all have been introduced, which will facilitate considerably their examination. The same has been done for some of the most interesting Ecclesiastical Edifices.

The section which includes the Environs of Rome has been considerably extended, for the most part from the Editor's personal examinations; whilst the notices on all the most important sites have been brought down to the latest period.

The interest which the early Christian Cemeteries are now attracting has induced the Editor to give a more detailed description of the Catacombs than existed in the former editions; and the want of any general description of the Physical State and Geology of the region in and about the Eternal City has led him to insert a brief notice on the subject.

The Editor begs to refer his antiquarian readers for more extended information on the topography and monuments of the ancient city to Mr. Dyer's excellent account of Ancient Rome extracted from Dr. W. Smith's 'Dictionary of Classical Geography,' by far the best *résumé* that has hitherto appeared in our own or any other language.

Chronological Tables of the Sovereigns who have ruled over Rome, from Romulus to Pius IX., and of the principal events during the republican period; a list of the most remarkable Church Ceremonies during the year; a brief notice on the constitution of the Nobility; and a list of Riding Excursions in the environs of the city, have been added to the present edition.

The details so useful to the foreigner arriving in Rome, contained under the head of *General Information*, have been carefully revised, and brought down to the end of December, 1866.

Rome, Jan. 1867.

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MODES OF REACHING ROME.

HINTS AS TO ROUTES THERETO.

ALTHOUGH the different routes leading to Rome are fully described in the *Handbooks of Northern and Central Italy*, the following information may be useful to travellers who may not have these volumes by them.

A. The most direct route from London and Paris will be over the Mont Cenis, and thence to Bologna and Florence. A great inconvenience, however, will deter many persons from adopting it, especially in winter, and exposing themselves to a long trajet (10 hours) in diligence, between St. Michel and Susa; the rest of the journey is now performed by rail. Distance from London, 1271 miles; railway, steamer, and diligence charges, 10*l.* 14*s.*; time employed in travelling, 62 hours.*

B. From London to Rome, by Marseilles, Nice, Genoa, Spezzia, Leghorn, and Civita Vecchia. The inconveniences by this route are, that the distance between Nice and La Spezzia must for the present be performed by carriage or sea, and that there is a break in the railway of 40 miles between La Nunziatella and Civita Vecchia, where the traveller must have recourse to a tedious journey of eight hours, by diligence and by night; this drawback will, however, very shortly be remedied by the completion of the Coast Railway. Distance from London, 1390 miles; railway and diligence expenses, 12*l.* 15*s.*; time employed in travelling, 93 hours.

C. By Turin (Route A), Milan, and Venice (the latter the most convenient for persons entering Italy from Germany), by Bologna and Ancona, to Rome. Distance from Turin, 458 miles; from Milan, 444, and 415 from Venice. Time employed in travelling, 23 hours 50 minutes, 22¾, and 24 hours respectively; railway expenses, 4*l.* 1*s.*, 3*l.* 12*s.*, and 3*l.* 4*s.*

Instead of proceeding by Ancona, the route from Bologna to Florence, and from there to Rome *viâ* Perugia, may be preferred, in which the distance from Turin will be 502 miles, from Milan 447, and Venice 418; the times employed in travelling respectively 26, 25, and 23 hours; and the expenses by rail, 3*l.* 18*s.* 6*d.*, 3*l.* 10*s.*, and 3*l.* 3*s.*

D. By Marseilles, and from there by sea to Civita Vecchia, thence to Rome by rail. The advantages of this mode of travelling will be, saving of time, and economy as regards charges on overweight of luggage. There exists, however, uncertainty as to the continuance of the direct lines of steamers, when the new railway lines have come into operation. Time employed by this route between London and Rome, 75 hours; expenses of rail and steamers, 12*l.* 5*s.*

E. From Naples to Rome by rail in 8 hours; distance 161 miles; expenses of railway, 1*l.* 5*s.* 5*d.* and 1*l.* 0*s.* 4*d.*; time employed, 8 hours.

* The times herein stated are those *actually on the road*, irrespective of stoppages, and by the fast or express trains. The expenses are also strictly those for conveyance, irrespective of hotel charges, &c. The prices given are those by express first-class trains by railway, and first-class places in steamers, and coupés in diligences.

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FOR

TRAVELLERS IN CENTRAL ITALY.

ROME.

GENERAL INFORMATION.

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§ 1. *Hotels.*

THE greater number of the hotels frequented by foreigners are situated near the N. extremity of the city, in the space comprised between the Porta del Popolo, the Piazza di Spagna, the Via Condotti, and the Tiber.

Hôtel d'Angleterre in the Via Bocca di Leone, near the Via Condotti, kept by Gendre, in one of the most central and healthiest situations in Rome, is in every respect a most comfortable and well-managed house, with accommodation well suited for families and bachelors, more moderate charges than at the Europa, Londres, &c., a very obliging landlord and manager or secretary, and one of the best tables-d'hôte in Rome, at 5 fr., including good wine of the country; bed-rooms 3 to 6 fr. a day, according to the floor on which they are situated, and the season; a sitting-room with bed and servant's room from 10 to 15 fr.; breakfast, with eggs, 2 fr., or cold meat, 2½ fr.; id. à la fourchette, 3½ fr.; dinner in apartments, 7 fr; servant's board, 5 fr. per diem; *service*, 1 fr. per diem, and 5 fr. a month for the porter and facchini for a single person, 10 to 15 for families, according to their number. These two latter charges are included in the bills on leaving. It is possible that the charges at hotels may be augmented, in consequence of the increasing depreciation in the value of the paper currency; but from this the foreigner can scarcely be a loser in the end, the rise in the foreign exchanges being calculated in proportion to the fall in the value of the notes, the principal circulating medium of the Roman Bank. In dealing with hotel-keepers, the traveller will, however, do well to make his agreements in francs or *lire Pontificie*, which will prevent all misunderstanding.

The *Europa*, in the Piazza di Spagna, now much improved and very comfortable in every respect, and one of those most frequented by our countrymen. Excellent table-d'hôte at 5 fr. (without wine). It has several large suites of apartments and bachelors' rooms: some of the apartments looking to the south, on the Piazza Mignanelli, have the great advantage of the sun. The owner, Franceschini, is a very obliging person.

The *Hôtel de Londres*, kept by Serny, in the Piazza di Spagna, is on the same system as the Europa: table-d'hôte at 5 fr. This hotel has been improved under its new managers, who are civil and attentive.

Hôtel des Iles Britanniques, kept by Freytag, in the Piazza del Popolo, under the Pincian Hill, also very clean

and good, with an excellent cook, and well suited for families: a good table-d'hôte at 5 fr. (without wine).

Hôtel de Russie, near the latter, comfortable and well kept. Good table-d'hôte, 5 frs. (without wine). The situation of the two latter hotels is not, however, so convenient, from being at the extremity of the city.

Hotel de Rome, in the Palazzo Lozzano, Piazza di San Carlo in Corso, on a large scale, with 250 beds and a table-d'hote for 100 persons. The larger apartments, salle à manger, and general sitting and smoking rooms, are handsomely fitted up; but some of the bachelors' bed-rooms are inconveniently small, more like convent cells than sleeping rooms, and look into a dark gloomy street. Charges high, especially for apartments: table-d'hôte 5 fr., without wine. Bedrooms from 4 to 7 fr.; dinner in apartments 7 to 10 fr.

Hôtel d'Allemagne, in the Via Condotti, improved as to cleanliness, attendance, and cookery, but complained of for high charges for apartments on the approach of the Easter festivities and Carnival.

Hôtel Washington, in the Via Bocca di Leone, but in a narrow sunless part of it, and in a confined situation.

Pension Anglaise, a quiet small hotel, with table-d'hôte, No. 54, Via Condotti.

Hôtel d'Amérique, in the Via Babuino, comfortable, with a table-d'hôte, and attentive landlord.

Hôtel Victoria, Via Due Macelli.

Hôtel Costanzi, in the Via di San Nicolo di Tolentino, and nearest to the rly. stat., consequently convenient for persons passing through Rome. Several large and airy apartments. Prices as at the H. d'Angleterre.

☞ All the above hotels are in what may be called the strangers' quarter of Rome.

Albergo della Minerva, in the Piazza della Minerva, behind the Pantheon, a very extensive hotel, with some large apartments handsomely furnished; table-d'hôte. The Minerva is more frequented by French, Germans, and other strangers than English and Americans. It is the general rendezvous of the Roman Catholic clergy and laity from every country during their visits to Rome.

Hôtel Cesaris, Piazza di Pietra, in the same quarter, a very fair bachelor's hotel or lodging-house, chiefly frequented by commercial travellers, without café, restaurant, or table-d'hôte.

Boarding-houses.—That kept by the Misses Smith (English ladies), at No. 93, Piazza di Spagna, is most respectably conducted. Well suited for English ladies, the Misses S. being very much patronized by the resident clergyman and English families.—Another Boarding-house, kept by Madame Tellenbach, a German lady, at No. 51 in the same Piazza, is also recommended as well suited for families, the owner speaking English.

The prices of apartments in the hotels will vary according to the season, being highest in the winter months, and especially during the festivities of the Carnival and the Holy week. A bed-room on an average costs from 6 to 10 pauls a-day, a suite of apartments for 3 or 4 persons from 30 to 40 pauls; but this will depend on the look-out, the floor on which the rooms are situated, their number, &c. Firing and lights are expensive in hotels, some charging 1 fr. for each wax candle, and 5 for every basket of wood, whilst at others (l'Angleterre) these charges are 75 c. and 4 fr.; as is every kind of wine, both foreign and Italian. 1 fr. a day for each person, but less when a family is numerous, or if the stay be prolonged, is considered ample remuneration for the servants, or *service*; it is now included in the bill at all the respectable hotels: a small fee is generally given to the porter on leaving; in some of the hotels, as at the Angle-

terre, even this is included in the bill. Travellers arriving at the rly. stat. will do well to be on their guard against the reports of interested parties, who will try to dissuade them from going to such or such an hotel on the plea that there is no room. They can find this out, if true, for themselves, by driving to the house they have decided to go to, the master of which, if really full, will be the best adviser as to where they will find accommodation.

§ 2. *Lodgings* in private houses may be had in all parts of Rome. The best situations are the Piazza di Spagna, the Via Babuino, the Corso, and the streets lying between them; the Via Gregoriana, the Via Sistina, the Via Felice, delle Quattro Fontane, dei Due Macelli, della Propaganda, della Mercede, del Tritone, Condotti, della Croce, &c., and generally all the streets between the Corso and the declivities of the Pincian and Quirinal hills. Strangers should avoid situations immediately under the hills, where the bed-rooms cannot have a free circulation of air. All houses with confined court-yards and fountains, however agreeable they may be rendered to the eye by trees and verdure, are objectionable in summer on account of the mosquitos; the latter are particularly annoying near the Tiber. The streets that run in an E. and W. direction are to be preferred to those running N. and S., as they are less exposed to currents of cold air during the prevalence of N. winds, and the apartments have a better look-out. Both the sitting and bed rooms of invalids should, if possible, have a southern aspect. Nervous persons should live in the more open and elevated situations. The price for a furnished sitting-room and bed-room in a good situation is now from 120 to 150 fr. a month. Suites of apartments for families may be reckoned in proportion, but this depends greatly on the demand, the season, and the situation. After the holy week, for instance, the price of lodgings is lowered nearly one half. A good sitting-room, with 3 bed-rooms and a kitchen, in the fashionable quarter, costs on the average from 200 to 350 fr. a month, according to the furniture and situation; or less in the streets which lie beyond the ordinary beat of English visitors, as in retired situations near the Quirinal, and about the N. foot of the Capitol, and the Piazza Trajano, one of the most healthy parts of Rome. Families who intend to make a prolonged stay in Rome may find roomy and splendid apartments in some of the great palaces—in those of the Simonetti, Gregorio, and Sermoneta; there is a princely suite generally let to foreigners in the latter. However respectable the landlord may appear, a formal written agreement (*contratto*) is necessary, and a careful verification of the inventory of the furniture still more so. It is also advisable to insert in the agreement the clause "*meno l'uso*," as a provision against wear and tear. In the Corso it will be as well also to stipulate for the exclusive possession of the windows during the Carnival, or the lodger may be surprised to find his apartments converted into show-rooms for its festivities, besides being obliged to pay for places at his own windows. In the court of every house there is usually a fountain, from which the different lodgers supply themselves with water by means of buckets traversing on a fixed iron rod, so as to avoid the necessity of servants descending from the upper floors. Wood, as we have already remarked, is expensive; a cartload, including porterage and cutting, now costs from 4 to 4½ scudi. Persons living in private lodgings will find it more economical to burn coke, which can at all times be procured at the gas-works (Via de Cerchi, near la Bocca della Verita) at 90 pauls a ton, or from the ordinary wood merchants for 6 pauls a sack. A single person generally pays 3 to 4 scudi a month for attendance. The wages of female servants are from 4 to 6 scudi a month with their board. Strangers will find lists of apartments at the different English bankers, who will assist in making the necessary arrangement, and particularly at Mr. Shea's house agency in the Piazza di

Spagna, No. 11, who for a moderate charge will undertake to have all formalities regarding agreement and inventory made out in a proper form, receiving and delivering up the furniture, &c. The prices of lodgings have considerably increased at Rome within the last few years.

House Agents.—Mr. Shea, No. 11, Piazza di Spagna, can be recommended as careful, intelligent, and trustworthy, by a great number of persons who have employed him in the business of house agency. He will also supply plate, linen, and china, articles not always included in the inventory of furnished houses; and forwards parcels, luggage, works of art, &c., to England and the United States. Strangers cannot be too much cautioned against certain fellows who are constantly hanging about the Piazza di Spagna and the neighbouring streets, and the porters at the railway station, offering lodgings for hire.

§ 3. *Trattorie, Restaurateurs.* — Most persons who live in private lodgings at Rome are supplied with dinner from a *trattoria*, at a fixed rate per head, and which will, for small families particularly, be found much more convenient and economical than marketing, hiring cooks, &c. The charges for dinner ought not to exceed 3½ to 4 fr. a head exclusive of desert and wine; so well is the system carried out, that the dishes are sent even to considerable distances perfectly hot, by means of large tin baskets furnished with charcoal braziers. Amongst the best of these *traiteurs* are, Bedeau, 81, Via della Croce; Celles, Via S. Sebastianello; Carletti, 11, Via Condotti. Bachelors will prefer dining at a *table-d'hôte* or a restaurateur's: a good restaurant is still one of the *desiderata* here, although improvement has taken place of late years. The following are the best:—Spillman, 10, Via Condotti; perhaps the best pastry-cook's shop and confectioner's in Rome; a table-d'hôte at 5 francs a head, with a restaurant for breakfasts and luncheons, has been added to this establishment. François Spillman, No. 12 in the same street, for dinner parties. Nazzari's, Piazza di Spagna, with a pastry-cook's shop attached; the restaurant is improved, and is much frequented both for luncheons and dinners;—Bedeau, 81, Via della Croce, is very good, the rooms clean, and the cooking excellent, perhaps more economical than the preceding;—Pompei, a new establishment, in the Piazza di San Carlo in Corso, near the Hôtel de Rome, handsomely fitted up: these three send out dinners to families, but are more expensive than the ordinary traiteurs. Restaurant Renaud, No. 26, Via Mario dei Fiori, kept by a French cook; clean and charges moderate; dinners to be ordered beforehand. Ristoratore del Lepre, in the Via Condotti, very second-rate, almost exclusively resorted to by artists, neither clean nor comfortable, but cheap. Café Nuovo, in the Palazzo Ruspoli, where rooms have been opened for dinners, and with a table-d'hôte. The Ristoratore del Falcone, in the Piazza di S. Eustachio, behind the Pantheon, is the most celebrated for its exclusively Roman cuisine.

§ 4. *Cafés.*—The Roman cafés are also behind those of the other large towns in Italy. The best are:—Café di Roma, one of the cleanest, 121, Corso; Café Greco, with a restaurant, in the Via Condotti, the rendezvous of the artists of every country—almost all the artists in Rome may be met here; it is their general rendezvous at 7 A.M. for breakfast, and in the evening; Café Nuovo, in the Palazzo Ruspoli, in the Corso, an extensive establishment, with several billiard-tables and a garden; Café della Costanza, No. 50, Via Condotti, near the Corso; Café Veneziano, in the Piazza Sciarra; Café Bagnoli alle Convertite, in the Corso, very fair and much frequented by the Romans of the middle classes. Breakfast at a café, with tea or coffee, bread, butter, and eggs, costs 2 pauls; a cup of coffee, 3 to 4 baiocchi. The designation corresponding to our English *waiter*, or French *garçon*, in a café, is *bottega*.

§ 5. *Provisions, Articles of Housekeeping, Markets, &c.* — Every article of housekeeping having increased of late years in value, Rome, from being as in former times an economical residence, is now nearly as expensive as any capital in Europe; * this augmentation in prices being caused chiefly by the depreciation in the value of the Roman paper currency.

Meat Markets—There is no general market for butchers' meat in Rome: like the bakers, the butchers are a privileged class, and their shops distributed over the city, in proportion to the wants of the respective quarters. Pork, lamb, and larger game are sold in the open markets at the Pantheon, and at the shops of the sausage vendors or *Pizzicagnoli*, also a privileged trade, who are the dealers in butter, eggs, hams, bacon, oil, and salt fish.

Game and Poultry.—The principal market is held in the streets adjoining the Rotonda or Pantheon. The supply of the former is very varied indeed; every flying creature being eaten by the Romans, may be seen here, from an eagle to a tom-tit. The principal species, which of course vary with the seasons, are tame and wild pigeons, partridges, woodcocks, and three or four species of snipe, waterfowl, thrushes, quails, especially during their arrival in May, and an immense variety of small birds, known under the general denomination of *Uccelletti*, most of which are of passage; of larger game, wild boar, roebuck, hares, rabbits, and porcupines, which are considered as such.

Fish Market.—There is only one for fresh fish (*la Pescheria*), in the Jew quarter, on the ruins of the Portico of Octavia, where all the produce of the sea-fisheries, and of the salt lagoons bordering on the Pontine Marshes, are brought every morning, a very interesting exhibition for the naturalist, as the species are extremely varied. The best fish are the sea basse (*spigola*), the grey mullet (*cefalo*), the rouget (*mullo*), soles (*sola*), whiting (*merluzzo*). The skaite, dog-fish, conger eels, are inferior, as are the two larger species of cuttle-fish, the *sepia* and *calamare;* the *langusta* or crayfish represents our lobster; crabs small and inferior. The best freshwater fish are the eels and carp from the lakes of Fogliano, &c.; a peculiar species of land-crab is considered a delicacy in the summer months.

Vegetable and Fruit Market. — The principal one is in the Piazza Navona: the supply is good, as much ground about the capital is laid out in gardens. Oranges are brought from Naples and Sicily; apples and pears from the Sabine provinces chiefly, as also chesnuts and walnuts; in the

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* To enable the visitor to judge of the truth of this, we annex a table of the prices charged for several of the most important articles of housekeeping on the 1st June, 1866: we have given the prices first in Roman currency and weights, and reduced the latter to English pounds and money, to enable our countrymen to make the comparison. We have added the prices of the same articles in London on the same date:—

	In Rome, per Rom. lb.	per Eng. lb.	In London, June, 1866.
Beef and mutton	12 baiocchi.	8*d.*	7*d.* to 10*d.*
Veal	15 „	10*d.*	8*d.* to 9½*d.*
Pork (only allowed to be sold from Nov. to Feb.)	8 to 10 „	5½*d.*	8½*d.* to 9½*d.*
Fowls (very small and poor), each	30 to 35 „	15*d.* to 17*d.*	2/6 to 3/6
Bacon	12 „	8*d.*	12*d.*
Fish (varies considerably)	20 to 25 „	12½*d.* to 16*d.*	
Bread (per lb.)	2¾ „	2*d.*; qtn. loaf. 8*d.* 7*d.*	
Potatoes (per lb.)	1 „	9½*d.* per stone.	
Coke (per cwt.)	6¼ pauls.		
„ (per ton.)	95 „	45*s.*	
Oil for lamps.			

Only such articles as can bear comparison with those consumed in England have been inserted.

spring and summer there is an abundant supply of strawberries, cherries, and later of grapes and figs. The price of vegetables is very variable: the best are cauliflowers, cultivated and wild asparagus, celery, peas, and different kinds of salads; carrots and turnips inferior; potatoes good: in the spring and summer large quantities of fennel-root (finocchio), horse-beans, peas, &c., are eaten in the raw state.

Firewood can be best procured in large quantities at the wood-yards near the Tiber, but for most visitors it will be more convenient to get it through the grocers, and who furnish families with oil, candles, &c. Coke can also be procured in the same way, although, when large quantities are consumed, it will be more economical to obtain it from the gasworks near the Circus Maximus. The persons who supply groceries, foreign and home wines, &c., are mentioned under the head of Tradesmen. Luigioni, who lives at No. 70, Piazza di Spagna, can be recommended for this purpose.

Bakers.—The price of household bread is fixed by the authorities, who keep a strict supervision over the *Forni* or bakers' shops. Ordinary household bread, *Pane Casareccio*, is sold by the *Decina* of ten Roman pounds ($7\frac{1}{2}$ English lbs.), and now (April 1866), costs 27 baiocchi, being at the rate of nearly 2*d.* an English lb., or more exactly $7\frac{1}{20}$*d.* the quartern loaf; fancy bread, such as brown bread and rolls, on which there is no tariff, are nearly double in price, or about 4*d.* per lb.

§ 6. *Passports and police regulations regarding foreigners.*—All persons arriving at Civita Vecchia, or any frontier town of the Papal States, whose passports have been duly viséd by a Pontifical Diplomatic or Consular Agent, will obtain the *visa di entrare* (*gratis*) of the police authorities to proceed to Rome or into the interior; the passport itself being delivered to the traveller. With this document he can travel through the provinces about Rome, and by railway to Civita Vecchia, Corese, and Ceprano; no *Pass*, *Carta di Soggiorno*, or *Carta di Legittimazione*, as in the case of the natives, being necessary. Travellers passing through by the direct rly. trains from Civita Vecchia to Naples, and *vice versâ*, without stopping at Rome, do not require to have their passports viséd in the capital; those who have resided for some time in the city, on leaving must procure that of the police, *Visa di Sortire*, for which it is necessary to pay 10 pauls. That of the ambassador of Austria, in the Piazza di Venezia (gratis), will be necessary for persons entering the Imperial Provinces, provided it had not been already viséd at the Austrian Missions in London, Paris, Brussels, &c. The owners of the several hotels undertake to have the necessary steps taken for obtaining the *visas* to passports, for a trifling remuneration to the *commissionaire*, by which the traveller is saved time, and the annoyance of personal attendance at a crowded police-office, the presence of the holder not being insisted upon in ordinary cases. The same will be done at Piale's and Spithöver's reading-rooms, for which 4 pauls are charged, exclusive of disbursements for the visa fees.

§ 7. *Clubs.*—There is an English club in the Palazzo del Gallo, No. 78, Via della Croce. Candidates for admission must be proposed and seconded by members, as in London, and are elected by ballot the week following. *Season Members*, who are admitted for six months, joining the club before the 1st of March, pay a subscription of 25 scudi; after that date, or for the remainder of the season, 15. *Permanent Members*, who reside usually at Rome, an entrance fee of 25 scudi, and an annual subscription of 15. Season members must re-submit to ballot every year. Absentees do not contribute. There is a table-d'hôte for members putting down their names before a certain hour. The club is opened on the 1st of November, and closed after the 15th of May. Until recently this club was confined exclusively to our countrymen, but now a limited

number of Italian members are admitted. There is also a club of the German artists, to which all foreigners can be admitted, *provided they speak German*, the subscription to which is 6 scudi a-year, and 1½ a month; it is now lodged in the Palazzo Poli, near the Fontana di Trevi: attached to it is a library of works on Rome and the fine arts, amounting to 3000 volumes.

§ 8. *Public Conveyances.*

Almost all the public conveyances out of Rome have ceased running, owing to the extension of the rly. lines to the capital, and the few that may be used by travellers now start from stations on the different railways, thus:—those for Viterbo from Orte for Rieti from Correse, for Porto d'Anzio from La Cecchina near Albano. A direct diligence for Viterbo and Orvieto, performing the journey in a day, and in correspondence with trains of the Central Italian Railway to Chiusi, Siena, and Florence, starts 3 times a week from the office in the Via Clementina, near the Borghese Palace.

Porto d'Anzio.—A diligence starts every second morning in winter, and daily during the bathing season, at an early hour, employing the railway as far as the Albano station of La Cecchina, performing the journey in 4 hours; places to be secured at Bacchili's, in the Via di Bocca di Leone, near the Hôtel d'Angleterre: fares—coupé 15, interior and outside 12 pauls. Passengers are conveyed from the office to the station in the Piazza dei Termini.

Public conveyances, consisting generally of ill-appointed calèches, set out for Palestrina from the Osteria de' 3 Re, near the Piazza di San Marco, at the foot of the Capitol; for Bracciano from the Albergo del Sole, near San Andrea della Valle, every morning, in 5 hours; for Civita Castellana, Monte Rotondo, and the Sabina generally, every morning; and for Genazzano, Olevano, Paliano, &c., 3 times a week, from an Osteria in the Via degli Orfani, near the Piazza Capranica. A very fair coach leaves the Piazza degli Orfanelli twice a day for Tivoli, employing about 4 hours; fare 6 pauls: that starting in the morning continues as far as Subiaco, arriving there before dark.

Vetturini have also entirely disappeared.

The modes of conveyance from Rome to the different towns are noticed in the Routes of the *Handbooks of Central and South Italy*, in which they are described.

§ 9. *Railways.* — The railway (express) train now leaves Rome at 10·20 a.m., and reaches Naples at 6·30 p.m., employing only 8 hours: fares—1st cl., 34f. 80c.; 2nd., 25f. 40c.

Diligences.—From Civita Vecchia to La Nunziatella, by which the railways from Naples and Rome are connected with those of Tuscany and of Northern Italy, twice a day, at 7·30 a.m. and 9·30 p.m.; distance 42 m., time employed 6 to 7 hrs. Fares 11 and 13 francs. The same Company furnish private carriages (*Legni di Convenzione*) for the journey, at the following rates: for 3 persons, 70 frs.; for 4, 90 frs.; for 5, 105 frs.; and for 6, 120 frs., &c. Carriages good and service well performed. Of course this mode of conveyance will cease when the line of railway now nearly completed has been opened.

The lines of railway open are the branch of 17 m. from Rome to Frascati and la Cecchina, 3 m. from Albano, and from the latter to the frontier at Ceprano and to Naples; trains leave the station on the Piazza de' Termini 4 times a day for Albano, Velletri, and Ceprano; once a day for Naples direct; and 3 times a day for Frascati, at which horses and conveyances will be found for Tusculum, Grotta Ferrata, and Rocca di Papa; at Marino, the second station out of Rome, for the town of that name and the Alban hills; and at la Cecchina, corresponding with the early morning train from Rome, for Civita Lavinia, Genzano,

Porto d'Anzio, and Nettuno. The railway to Civita Vecchia, from the same station; 4 trains daily, the hours varying with the season; employing 2 or 3¼ hours, 2 of the trains stopping at la Magliana, Ponte Galera, Macarese, Palo, Santa Severa, and Santa Marinella; omnibuses correspond with all the trains, and will call at the different hotels for passengers. Persons proceeding by the Civita Vecchia line, even to the intermediate stations, must be provided with their passport, having been viséd at the frontier, *per intrare*, or a police pass, which is obtained at the Police Office in the Palace on Monte Citorio, and which costs 1 paul; if about to leave the country, with their passports duly viséd *per sortire*.

Rlwy. to Ancona, 2 trains in 12 and 13 hrs., passing by Orte, Narni, Terni, Spoleto, and Foligno (where there is an excellent buffet), Nocera, Fabriano, and Jesi; in addition to the direct trains which leave Rome in the early morning and at 9 p.m., there are two others, stopping at Terni, Spoleto, and Foligno.

Rlwy. to Florence by the same line as far as Foligno; 2 trains daily morn. and even., performing the journey to the Italian capital—the express train, which leaves at 7·10 a.m., arriving at Florence at 10 p.m.; the night train leaving at 8 p.m., arriving on the following morn. at 9, or in 15 and 13 hrs.; the branch line from Foligno passing by Assisi, Perugia, the lake of Thrasymene, Cortona, Arezzo, and the upper valley of the Arno; although slower, the morn. train will be the most convenient for most travellers, the countries traversed being very beautiful, and most interesting artistically and historically. The even. train, in connection with that from Naples, will enable the traveller to reach Florence from the latter city in 22 hrs. There are excellent buffets at the Ceprano and Foligno stations: a halt of an hour takes place at Rome for dinner, where there is a good buffet at the station. No passports asked for in Rome from persons proceeding direct between Naples and Florence. It is probable that the time employed between Rome and Florence will be considerably reduced.

Rlwy. to Viterbo; a diligence leaves the Orte station on the arrival of the early morn. train from Rome, arriving at Viterbo at 3 p.m.; fares, including both conveyances, 14½ and 12 francs.

Rlwy. from Rome to Leghorn, starts every even. at 7 for Civita Vecchia, the distance (40 m.) between the latter and La Nunziatella being for the present performed by diligence in 8 hours, and in the night, until the rlwy. line has been completed, which it will be in a few months; time employed between Rome and Leghorn 16½ hours, and 19½ to Florence: by this route, passing through Grosseto, Leghorn, and Pisa, travellers can visit those places. Buffets very inferior, except at Civita Vecchia.

Luggage by Railway.—Every passenger is allowed to carry under his own care a weight of 20 kilogrammes (about 42 lbs.), provided it be of a size to be stowed under the seats or in the net of the railway carriages, viz., 50 cent. (20 inches) by 30 cent. (12 in.). This is a great boon. As in the case of travellers going to Naples, they will experience no detention on arriving there, small packages carried by the passenger being examined at the frontier. In registering larger parcels, 30 lbs. are granted free of charge on all the Roman lines, but none on the Italian or Neapolitan.

Omnibuses belonging to the Company start in correspondence with all the railway trains from the central office in the Piazza di Monte Citorio, from which also separate carriages will be sent for families at their hotels or lodgings, on giving notice the evening before, a very convenient and economical arrangement, by which bickering with hackney coachmen will be avoided. The following are the fares: from the office without luggage, in an omnibus, 6 baiocchi 30 c.; from an hotel 12, or 60 c.; for 10 kil. of luggage 12 baiocchi, and 4, or 20 c., for every additional 10 kil., &c.; for a carriage to hold 3 persons 6 pauls or 3 frs., for

each additional person 1½ paul, 75 c., with a small gratuity to the conductor, who sees after the luggage.

Carriages will be in waiting for families on arriving in Rome, by giving notice at the Civita Vecchia, Foligno, or Ceprano Rly. Stats., according to the route by which they may arrive. No fees to porters upon arriving at hotels, whose duty it is to hand down the luggage, which must be taken charge of by the servants of the establishment.

Some of the hotel-keepers—that of the H. d'Angleterre, &c.—send a Commissionnaire to await travellers on the arrival of the principal trains, who will see to their luggage being cleared by the Customs officials, on leaving to him their keys, which strangers may do in all confidence, or their *lascia passare*. This arrangement will be convenient for families or parties of ladies, who can at once proceed to their hotel, and avoid a tedious delay, their luggage following in the omnibus; it will always be convenient to write a day before to the master of the hotel where they propose to lodge, before reaching Rome.

Intramural omnibuses have been established between the Porta del Popolo and St. Peter's, by the Corso and Piazza di Venezia—fare, 5 baiocchi, 25 c.; and from the latter Piazza to the ch. of S. Paolo fuori le Mure.

§ 10. *Steam communication from Civita Vecchia.*—As many visitors to Rome arrive or take their departure by steamers at Civita Vecchia, it will be of use, in addition to what has been said in describing that port (Rte. 98), to state what the latest arrangements are as regards steam communication with the other ports of Italy, Marseilles, &c. There are 3 companies which now have steamers calling at Civita Vecchia: the *Messageries Impériales* of France, and two private French companies. The *Messageries Impériales*, carrying the mails, are the most to be depended upon for punctuality in arriving and sailing; their boats also are well found and manned, and the cuisine on board good. Their boats arrive from Marseilles, having called at Leghorn, every Sat. morning, and sail again on the same day at 3 P.M. for Naples and Messina, after the arrival of the 2nd rly. train from Rome; returning from the latter ports and sailing from Civita Vecchia on the Wed. for Leghorn and Marseilles, where they arrive on Friday evening, generally in time to allow the traveller to proceed by the express train at 10 P.M., which reaches Paris at 6 P.M. the day following. The steamers of the French private or commercial companies are inferior to the former in speed, regularity of sailing, cleanliness, and comfort generally: they are for the most part boats of low power, several being screws, and more calculated for merchandise than passengers; the cooking department is also inferior. Those of the Valery Company leave Civita Vecchia every Sund. at 10 A.M., proceeding direct to Marseilles in about 30 hours. A complaint has been made by travellers leaving Rome after the break-up of the season, relative to the overcrowding of the boats of the Messageries Impériales and the consequent discomfort on board, with deck passengers, and especially with soldiers, the Company having a contract with the French Government to convey to and from Marseilles the troops of the army of occupation. As there are no supplementary boats put on, the only way travellers can avoid such annoyance as want of berths will be to secure their places some time beforehand, when they can be certain of the accommodation they expect. What may be objectionable, is the conduct of the agents at Rome, who issue an unlimited number of tickets, always assuring the traveller that he will find plenty of room on arriving at the port; instead of which there will sometimes be scarcely standing room; and he will have much worry in recovering his money, even when there is an absolute impossibility of his finding any kind of accommodation on board. (It is probable that the French contract boats will be taken off this line on the withdrawal of the French Army of Occupation.)

Passengers leaving Civita Vecchia for Marseilles by the boats of the Messageries Impériales, and wishing to secure cabins, can only do so at Naples, which the agents at Rome or any banker will undertake, paying of course the whole fare between Naples and Marseilles. As a general rule, places had better be secured at the agencies of the Steamboat Companies at Rome than at Civita Vecchia: the Office of the Messageries Impériales is in the Via della Fontanella Borghese.

Steamboats on the Tiber.—A boat starts every morning at 5 or 6 o'clock, according to the season, from the Quay of Ripagrande, for Fiumicino, at the mouth of the river, performing the voyage in 2 or 3 hours, and returning to Rome the same day at nightfall, giving the tourist plenty of time to see the environs of Ostia and Porto. The return voyage is tedious, the steamer having generally coasting vessels in tow.

§ 11. *English Livery Stables.*—James, 7 and 8, Via Laurina; Jarrett, 3, Piazza del Popolo; Smith, in the Palazzo di Gregori, 71, Via de' Due Macelli; Gamjee, Via dei Miracoli; Bonafede, 31, Piazza di Spagna; Ranucci, Vicolo Aliberti; and Robba, Vicolo del Vantaggio. Most of these persons let riding horses; the usual charge is 35 scudi a month for gentlemen's horses, 35 to 40 for ladies', and 40 when used for hunting, with a monthly gratuity of 3 to the groom; for a ride 1 dollar.

Hackney Coaches.—The principal stands are in the Piazza di Spagna, in the Piazzas di San Lorenzo in Lucina, and di Monte Citorio, in the Piazza di Venezia near the Capitol, and under the Colonnades in the Piazza di S. Pietro, and at the rly. stats.

An improvement has taken place as regards this class of public conveyances, the municipal authorities having promulgated a tariff of fares. By this the charges are fixed at, for the course, with one and two horses, carrying 2 and 4 passengers, and in the *day-time*, 15 and 25 baiocchi, at *night* 20 and 30; by the hour and in the *day-time* (but not beyond the 3rd mile from the gates) 30 and 40 the first hour, 25 and 30 each subsequent one; by *night* 40 and 50, the subsequent hours 30 and 40 b.; when above 2 persons, an additional paul is chargeable for each passenger in the one-horse vehicles. As the central railway station is within the city, no higher charge can be made, except on the plea of luggage (large packages or trunks 10 b. each), with a moderate quantity of which 3 pauls will be a suitable remuneration. On certain feast-days—Christmas-day and its Vigil, Jan. 1, Feb. 2, all those from Palm to Easter Sunday inclusive, Corpus Domini, on the Vigil and Feast of St. Peter (28-29th June), during the Carnival, and on the Sundays and Mondays of October, when the Romans resort in great numbers to the country—the drivers are authorized to charge 5 b. for each person above the ordinary fares; for excursions beyond the city gates a special agreement must be made with the driver before starting. The night is reckoned from the *Ave Maria*, half an hour after sunset, to sunrise.

Private or Job Carriages.—There are several persons, and some of the hotel-keepers, who let carriages for hire by the day, half-day, or hour. The hire of a carriage for the day, including the coachman's *buonamano*, is from 30 to 40 pauls, and double for excursions to Tivoli, Frascati, or Albano, when an additional horse must be put on. The hire of a carriage by the month varies with the period of the year, the smartness of the vehicle, and horses, from 80 to 120 scudi, exclusive of the coachman's buonamano of 10 to 15 scudi, the hirer engaging to furnish a close or open carriage as may be required. On engaging a carriage by the month it will be advisable to sign a written agreement with the owner, and to have stated in it that double fares will only be paid for excursions into the country exceeding 10 miles beyond the gates, such as to Veii, Tivoli, Palestrina, Albano, Ostia, Porto, &c., as attempts will often be made to exact 2 or 3 scudi beyond the ordinary hire for a drive to places only 6 or 7 mil

outside the walls. Agostini, called *Il Sotorino*, whose office is opposite the Hôtel de l'Europe, in the Piazza di Spagna, can be recommended for his carriages and horses. The charge for the keep of a saddle-horse at the best livery stables is from 6 to 8 pauls (3 to 4 fr.) a-day.

§ 12. *Foreign Ambassadors, Ministers and Consuls.*—*French Embassy*, the Count de Sartiges, Palazzo Colonna, Piazza degli SS. Apostoli. The *Chancellerie*, where passports are viséd (not necessary for British subjects) and documents legalized, is in the Via della Pilotta, behind the Ambassador's residence.—*Austrian Embassy*, Baron Hübner, Palazzo di Venezia.—*Spanish Embassy*, Piazza di Spagna.—*Minister of the United States*, General Rufus King, Palazzo Salviati, in the Corso.—*Prussian Legation*, Palazzo Caffarelli, on the Capitoline Hill.—*British Consul*, Mr. Severn, Pal. Poli—*United States Consulate*, 25, Piazza di Spagna.

§ 13. *Bankers.*—Messrs. Freeborn and Co., No. 11, Via Condotti. Messrs. Macbean and Co., bankers and wine-merchants, No. 378 in the Corso. Messrs. M. Macbean and Co., No. 9, Piazza di Spagna. Spada, Flamini, and Co., successors of Torlonia and Co., Pal. Torlonia, 20, Via Condotti. Messrs. Plowden, Cholmeley, and Co., 234, Corso, chiefly employed by the Roman Catholic residents and visitors. Messrs. Packenham and Hooker, 20, Piazza di Spagna (American business chiefly). These houses are most obliging to their customers in procuring lodgings, *lascia passare*, &c., in furnishing information generally, and protecting their interests; they also forward to England and the United States parcels, works of art, &c. The English bankers above mentioned are agents in correspondence with Messrs. McCracken and Co., of 38, Queen-street, London, for the transmission of parcels to England and the United States. Sig. Cerasi, Palazzo Giorgi, 51, Via Babuino, is one of the correspondents of Messrs. de Rotschild. Terwagne, Belgian and German banker, Palazzo Galitzin, Via della Scrofa.

§ 14. *Post-office.*—Owing to the difficulty of deciphering English names by the post-office officials, it will be safer for travellers to have their letters addressed to the care of a banker, or to the respectable hotels. The mails leave Rome every day, except Sundays, for England, France, and the N. of Europe generally, *viâ* Florence. Letters are despatched every day, except Sund., by rail and over the Mt. Cenis. They reach Paris on the morning of the 4th, and London on the evening of the same day. Letters may be prepaid or not, the postage to Paris being 50 centimes, and to England 55, or 11 baiocchi; to the United States 1 fr. 15 c.; to India and all British and French colonies 95 c.; to Germany 55 c.; to all parts of the kingdom of Italy 20 c. Letters to England, the United States, Germany, and India must not exceed $7\frac{1}{2}$ grammes or $\frac{1}{4}$ of an English ounce in weight; to France and Italy 10 gr., or $\frac{3}{10}$ of an ounce; newspapers and other printed papers (40 gr., or $1\frac{1}{4}$ Eng. ounce) 10 c. to France and England, 20 to the United States and India. Letters from England unpaid are charged at the same rates, viz. 11 baiocchi for $7\frac{1}{2}$ grammes, on delivery in Rome. English newspapers prepaid with a 1*d.* stamp in London are charged 6 baiocchi on delivery in Rome. Letters for India must have legibly written on the address *Viâ di Alessandria, di Egitto*, and must be prepaid: they are despatched, as well as those for Malta, the Ionian Islands, and the Levant generally, every Sat. by the early train. Letters for the United States are despatched daily through France. To ensure expedition it may be preferable to send them through Liverpool, letters despatched from Rome on Sat. arriving there in time for the weekly British Royal Mail packets. The mail between Rome and Naples leaves and arrives daily. Letters must be posted before 12 o'clock at the General Post Office the preceding evening. Letters to Tuscany, the kingdom of Italy generally, to Naples, and to Germany through Austria, *must* be prepaid to the Papal frontier; but they

cannot be franked to their ultimate destination. Letters to Germany and the N. of Europe can be prepaid to their destination through France.

The mail by the land route arrives daily, at 10 a.m., bringing letters from England in 4½ days. Letters from India, the Levant, and Malta are due in Rome on Wed. afternoon.

Letters are despatched for the Ionian Islands, Greece, and the Levant, to meet the Austrian Lloyd's and Italian steamers at Ancona and Brindisi (the Italian steamers sail from Brindisi for Corfu and Alexandria on the 7th, 14th, 22nd, and 30th of every month); but the most certain conveyance will be *viâ* Malta every Sat., as there is some irregularity in making up the mail, *viâ* Ancona and Brindisi, at Rome. English newspapers pay at the rate of 2 baiocchi for each sheet, and their delivery is at times irregular, being often detained at the post-office. Galignani's Messenger and the French papers are now received free of postage, that charge being included in the subscription. Letters are delivered *à domicile*, an additional tax of 1 baiocchi on each being levied for the postman's trouble. This delivery generally takes place between 10 and 11 o'clock A.M., and in the afternoon of Sat., when arriving by the steamers at Civita Vecchia.

The Roman post-office is open every day until 5 P.M., except for an hour in the middle of the day in summer, on Sundays from 9 to 10 only.

Electric Telegraph.—Messages may be sent to every part of Europe from the office in the Piazza di Monte Citorio, No. 121. A despatch of 20 words, including the name of the writer and address, costs, to London 15 lire, to Paris 5, to Florence or any part of the kingdom of Italy 3, to Vienna and Berlin 6, to Russia 11, to Switzerland 4, Portugal 9, Spain 8, Constantinople 7, to Civita Vecchia and other towns of the Papal States 2 lire.

§ 15. *Medical Men.*

English Physicians. — Dr. Gerard Small, Oxon, Fellow of the Dublin College of Surgeons, and accoucheur, 56, Via di Babuino, has been settled at Rome for upwards of 20 years, and has consequently much experience of the influence of its climate on diseases; Dr. Topham, Member of the London College of Physicians and of University College of London, an eminent English practitioner, 107, Via di Babuino; Dr. Gason, Fellow of the College of Physicians in Ireland, No. 12, Via della Mercede—Dr. G., who is also an accoucheur, has resided in Rome for several years, practising during the summer months at the baths of Lucca; Dr. O'Brien, M.D. of Paris, 21, Via Condotti.

American Physician. — Dr. Gould, Member of the Colleges of Physicians and Surgeons of New York, and physician to the American Legation, where his address will be found, or at Sinimberghi's Pharmacy.

Italian Physicians.—Dr. Fedeli, 44, Via Borgognona, has much experience of diseases incident on the Roman climate; Dr. Valery, Professor of Clinical Medicine in the University of Rome. Both these gentlemen have been in England and speak English.

German Physicians. — Dr. Taussig, Consulting Physician, 144, Via Babuino, formerly physician to the Grand Duke of Tuscany, speaks English; Dr. Erhardt, 16, Via Mario dei Fiori, who has resided for a long period in Rome, and hence well acquainted with the influence of its climate on disease; physician to the German Hospital; speaks English well.

Homœopathic Physicians.—Dr. Ladelci, Via di San Marco; Dr. Liberali, 69, Via della Frezza; Dr. Wahle, Palazzo Poli; Dr. Grilli, 43, Via Nuova.

Surgeons.—Dr. Mazzoni, No. 89, Via di Mario di Fiori, near the Via Frattina, or at Sinimberghi's pharmacy, is the most eminent surgeon, operator, and accoucheur in Rome, and attached to one of the principal hospitals; Dr. Feliciani, 71, Via di S. Claudio; Dr.

Laurenzi, who has made diseases of the eyes his particular study, to be heard of at Sinimberghi's Pharmacy.

§ 16. *Dentists.*—Dr. Burridge, an American dentist, very highly spoken of, and much employed by the Roman nobility and foreign residents, 93, Piazza di Spagna; Castellini, 41, Via della Colonna; Galassi, 45, Piazza di Spagna.

Corncutters, Troni, 66, Via Mario de' Fiori; Paleschi, 65, Via Babuino.

§ 17. *Chemists* and *Apothecaries.*—Sinimberghi, No. 135, Via Frattina (to be removed, at the end of 1867, to No. 66, Via Condotti), chemist, by appointment, to H.R.H. the Prince of Wales, and to the United States Legation; the proprietor is a member of the Pharmaceutical Society of London, and has been educated at the Apothecaries' Hall in London, from where he gets his medicines; he keeps English assistants, so that carefulness is secured in making up prescriptions of English medical men. S. also has a manufactory of soda-water on the English system. Borrioni Balestra, No. 98, Via Babuino, is supplied with English drugs and medicines.

§ 18. *Booksellers, Circulating Libraries, News-Rooms.*

Bookseller and Publisher.—The most extensive establishment of this kind in Rome is that of Spithöver, at No. 85, Piazza di Spagna; his collection of foreign works is the largest, especially in English, German, and French literature; guide-books; maps, ancient and modern, including those of the Austrian Trigonometrical Survey of Italy; engravings, &c. S. is the publisher of Canina's and Cardinal Mai's works, and the exclusive agent for the sale of Anderson's photographs. Besides modern works he has a large collection of old books in the Palazzo Altieri. His business in the Piazza di Spagna is conducted by M. Haas, a German gentleman, who, speaking English and French fluently, is well able, as he is willing, to give every information to foreign visitors on matters that may interest them at Rome, and who will obtain orders for the principal sights for his customers. An address-book is kept here containing the names of strangers in Rome. Newspapers, English and German, including Galignani's Messenger, let out on hire as at the other libraries, and at the same rates, viz., for Galignani on the day of its arrival, until 6 P.M., 2 scudi a month, and for the second day $1\frac{1}{2}$; for the London papers, $2\frac{1}{2}$ scudi, and on the 2nd $1\frac{1}{2}$.

Reading Rooms and Circulating Libraries.—Piale's, also on the Piazza di Spagna, comfortably fitted up, with a good supply of English, N. American, and French newspapers: terms of subscription, 8 scudi a year, 6 sc. for the season of 5 months, $1\frac{1}{2}$ sc. for a month, 9 pauls for two, and 6 for one week. Attached to the news-room are a bookselling establishment and a circulating library, to which the subscription is 1 sc. a month.

Monaldini and Callisti, booksellers and stationers, on the same system as regards the news-rooms, and with similar charges as at Piale's. Both let out on hire English newspapers: charges as at Spithöver's. The assistants in all these establishments speak English, and are very obliging.

Merle, Bookseller, Piazza Colonna, is the best French bookseller; and Gallarini, No. 12, Piazza di Monte Citorio, for works published in other parts of Italy.

The numerous works published by the Propaganda, on ecclesiastical subjects, and especially in the Oriental languages, can be procured at the shop attached to the College Printing Office in the Via di Propaganda, or at Spithöver's.

Bookbinders.—Rome was formerly celebrated for its bindings in white vellum, but which has fallen off since the cessation of the manufacture of

that article in the Abruzzi: the best are Olivieri, Piazza di Spagna, at the corner of the Via Frattina, especially for decorated bindings; Moschetti, 75, Via della Croce; Volpari, No. 62, Via Condotti; and Bencini, 172, Via Ripetta.

§ 19. *Engravings, Printsellers, &c.*—The great collection of engravings is that of the government, the Calcografia Camerale, 6, Via della Stamperia, near the Fontana di Trevi. Catalogues are hung up, with the price of each print marked. All the engravings executed at the expense of the Papal government may be purchased there. Cuccioni, Via Condotti, No. 18 and 19, has a good shop for engravings, photographs, maps, stationery, &c. Fabri, 3, Capo le Case, has an extensive assortment of ancient and modern engravings. The engravings of the modern German school, after Overbeck, Fuhrich, &c., can be procured at Spithöver's. One of the best and most recent collections of *Views in Rome* is the series by Cottafavi, published by Cuccioni, 62 in all, price 5 scudi; and those of the ancient monuments by Canina, forming the atlas to his Indicazione Topografica, a thick volume in 8vo., represent them as they now stand, with their restoration on the opposite pages. A beautiful series of views of Rome has been published by one of our own most accomplished amateur artists, Mr. George Vivian, well known from his previous illustrations of the scenery of Spain and Portugal; the title of the work is 'Views from the Gardens of Rome and Albano, drawn by G. Vivian, Esq., lithographed by Harding—London, 1848." Mr. Coleman, an English artist, has published at Rome a series of etchings of cattle and subjects peculiar to the Campagna and the Pontine Marshes, which surpass anything of the same class: to be procured at Spithöver's.

§ 20. *Photographs.*—Photography has of late years been very successfully applied in representing not only the ancient and modern monuments of Rome, but sculpture, and in copying the original drawings of the old masters. A less legitimate application of it perhaps has been the reproduction of the *chefs-d'œuvre* of the old masters from engravings, for it is scarcely necessary to remark that to the present time photography has imperfectly succeeded in copying oil pictures from the originals. The purchaser will therefore do well to bear in mind that what may be sold to him as a photographic copy of a celebrated painting has been in reality made from an engraving in the greater number of instances, or from a drawing. The following are the most eminent artists in photography at Rome in what we consider the order of merit of their productions. Mr. Anderson, an Englishman, the *facile princeps* in his art; his photographs are extremely good, and of different sizes, and are only to be procured at Spithöver's, who is his agent. They consist of views of all the most remarkable ancient and modern monuments of Rome, of places and scenes in the environs — those of Cori, Norba, Tivoli, and Subiaco, as well as the panoramic views of the city from Monte Mario, being very remarkable; of the chefs-d'œuvre of ancient and modern sculpture—of the latter from the best works of Gibson, Macdonald, Spence, Cardwell, and Miss Hosmer. Some of the finest photographs of the paintings of the great masters have been made from exquisite drawings by Sig. Rocchi. Spithöver will forward photographs at a moderate charge to England and the United States, through his correspondents in London and New York, by which all trouble at the frontier custom-houses will be avoided. Mr. Macpherson, a Canadian, living at No. 12, Vicolo Aliberti, is also an excellent photographer for views of Rome and its environs. Messrs. G. Ninci and Co., No. 28, Piazza di Spagna, are remarkable for their views of Rome on a gigantic scale; those of St. Peter's, of the Coliseum, of the Forum, of the

Rospigliosi Aurora, are chefs-d'œuvre and unique at Rome. Cuccioni, No. 18, Via Condotti, has also produced good copies of the same objects, and upon a similar large scale, and reproductions of the frescoes by the Caracci and Domenichino in the Palazzo Farnese. Dovizielli, No. 136, Via Babuino, has been perhaps less successful in his views, but his copies of the frescoes by Raphael and his pupils, at the Farnesina, have great merit. The prices of photographs vary according to their size; those of Anderson from 5 to 10 pauls; of Macpherson at the same prices; of Nenci's and Cuccioni's of the Forum, St. Peter's, the Coliseum, &c., in 2 or 3 pieces, from 5 to 10 scudi each, the larger ones measuring 40 inches by 24. Inferior photographs to the above-mentioned may be had at the principal print-shops, and those adapted for the stereoscope at Spithöver's library, at Agostini's, optician, No. 176 in the Corso, either coloured or not (English spoken); or at Suscipi's, 182 in the same street.

Photographic Portraits.—There are several artists at Rome who are very successful in their photographic portraits; those who can be recommended are—Sig. Ferrando, 11, Via Bocca di Leone; Alessandri, No. 10, Via del Corso; Suscipi, No. 50, Via Condotti; Marig, 9, Piazza di Spagna. The small card likenesses by these artists are very beautiful, the price varying according to the number of copies ordered—5 fr. for a single proof; 15 for 10; 25 for 25; and for 50 or 100, 1 fr. each, the likeness in the latter case being taken in 3 or 4 different positions.

§ 21. *Teachers of Italian and other Languages.*—Gordini, who has taught H.R.H. the Prince of Wales, and several of our noble families—G. resides in London during the summer, and may be heard of at 21, Berkeley Square—a Tuscan, and an excellent teacher, 374, Corso; Brocchi, 38, Via della Mercede—Mad. B. also gives lessons to ladies; Giuseppe Rossi, 47, Corso, a good teacher, who speaks English; Lucentini, 17, Via della Stamperia Camerale; Luigi Rossi, inspector of foreign books at the Customhouse, Via de' Prefetti, No. 41; Monachesi, 8, Via S. Sebastianello; Quirino Leoni, professor of Italian literature, Pal. Valdrambini, Via Ripetta, 3° piano; Sig. Garofalini, who has lived in England for several years, No. 6, Via della Croce; Abbate Simonetti, Via di Testa Spaccata, No. 18, 3° piano; Posi, at Monaldini's library; Vannini, a Tuscan and good teacher, 453, Corso, at the baths of Lucca in summer; A. Maccaresi, 61, Via della Purificazione; Avvocato Poggioli, to be heard of at the Palazzo di Caserta, a good master, gives also instruction in civil and canon law; G. Devoti, 72, Via della Pedacchia; P. Trocchi, 12, Via S. Andrea delle Fratte;—Ardisson, a Parisian, 220, Circo di Ripetta, gives lessons in Italian and French; Adolfo Nalli, speaks English and French, 64, Via Due Macelli; Tamberlick, 26, Via del Soldato; Sparano, 3, Via Gregoriana; Fortuna, 47, Via di S. Nicola di Tolentino; Marchetti, at Piale's library. Most of the above speak and read English. The price of lessons for an hour varies from 5 to 10 pauls, and ought not to exceed the latter sum.

For Ladies.—Signora C. Alvoisi Dies, 86, Via Condotti; Signora Claudia Garofolini, 85, Via Babuino; Mad. Elena Montecchi Torti, Palazzo Sabina, 70, Via delle Muratte, is much employed in English families; Sig. Sopranzi, No. 25, Via dei Cappuccini; Miss Ardisson, 220 B, Circo di Ripetta, French and Italian; Mad. Acquaroni, 81, Via della Croce; Madlle. Scœvola, 440, Piazza di S. Carlo in Corso; Sig. Vincenza Soderini, teacher of Italian and German, to be heard of at Palazzo Caetani, Via delle Botteghe Scure; Signora Giulia Venti, a good teacher of Italian and French for young people, to be heard of at Piale's library. Mad. Mazzara, an English lady, 91, Via del Tritone; Mad. Lavigne, 24, Via S. Andrea delle Fratte, a good daily governess in French, music, and general education for young people; and Signora G. Torti, 57, Via dei Pontifici.

§ 22. *Teachers of Drawing and Painting.* —Mr. Arthur Strutt, 81, Via della Croce, top floor; a talented English artist long established at Rome, gives lessons in painting; M. Benouville, 61, Via Babuino, also a very talented artist as a landscape painter, receives ladies and gentlemen as pupils in his studio, giving instruction both in oil and water-colour landscape-painting, as does M. Lehman at his studio, 53, Via Margutta; Signora Ruffini Potempska, No. 255, Corso, in water-colours and miniature-painting; Sig. D. Ventura, 14, Via Carcere Mamertina; Bartolini, Vicolo del Vantaggio; Luigi Garelli, 217, Via Ripetta, 3° piano, a good drawing-master for young people; G. Sereni, 55, Via di Ripetta—an excellent teacher of figure and portrait painting, both in oil and water colours; Mr. Muller, Piazza Barberini, is an excellent master in water-colours, landscapes, &c., with reasonable charges.

Painting on Porcelain, Modern Majolica. —Mons. Aug. Bergeret, 196, Via della Lungara, gives lessons in this branch of art, which has become a fashionable occupation among Roman ladies. He has ovens at his house for baking the works of his pupils.

§ 23. *Music Teachers.*—Sig. D. Alari (singing), 42, Via delle Copelle, one of the best; Gabrielli, 20, Via Florida, a good singing master; Batocchi (singing), Via di S. Claudio, 82; Giovanini, Via di Mario dei Fiori, No. 89; Domenico Barocci, at Cuccioni's, 18, Via Condotti, singing; L. Moroni, 122, Via Tomacelli, one of the best singing and music masters; D. Mustafa, singing, soprano in the Sixtine Chapel, No. 29, Via della Tinta; Pietro Gomez (piano and singing), 37, Piazza Argentina; Mdlle. Korn; E. Pieracini (singing), speaks English, 101, Corso; Miss Whalley (singing), 46, Via Gregoriana, 1° piano; Mad. Lucentini, Via della Stamperia Camerale, No. 17; and Adele Durani, 47, Piazza di Spagna, for young people; Sebastiani, 208, Via di Ripetta (piano and singing); G. Ballo (piano), 30, Via delle Carozze; Gaggi, Piazza di Spagna; Eliza Bongiovanni (piano), 68, Via Sistina; Signora Dari (piano), 37, Via della Stamperia Camerale; Giovannini, at the music-shop opposite the Pal. Ruspoli, in the Corso. The charge of the best masters is from 12 to 20 pauls a lesson.

§ 24. *Music Shops.*—Spithöver, formerly Landsberg, in the cloisters of the convent of San Carlo, No. 437, Corso, 2nd floor, lately enlarged, with a good assortment of English, French, and German pianos on hire, harmoniums, and a lending library of German, Italian, and classical music: subscription, 1 scudo the month.

§ 25. *Teachers of English.*—Mr. Ewing, Palazzo Poli, can be recommended as a teacher and for making translations. Miss Hill, 35, Via di Sta. Chiara. Both are much employed in Roman families as English teachers.

Daily Governess. — Miss Pehmler, a German lady, who has lived for many years in England, can be highly recommended for her respectability and varied information; her address to be obtained at Spithöver's library.

§ 26. *French Masters.*—Bernard, 74, Piazza dell' Oratorio di S. Marcello; Bonnard, 24, Via delle Fratte; de Bellangreville, 82, Via di San Claudio; Madiese, at Spithöver's.

§ 27. *German Masters.* — The best may be heard of at Spithöver's Library.

§ 28. *Teachers of Dancing.*—Angelo Costa and his son, Palazzo Pamfili, 13, Piazza Navona, where they have a dancing academy; Signora Enrichetta Rosa, 393, Corso, a good mistress for young people.

§ 29. *Fencing Master.*—Calori, Via della Mercede, also keeps a gymnastic establishment for young persons of both sexes.

§ 30. *Tradespeople, Shops, &c.* — As a general rule in Rome, as throughout Italy, we would advise our countrymen to employ English tradespeople when possible; they are more to be relied upon for punctuality, good articles, and honesty, than the native shopkeepers, and do not, we believe as the latter, lend themselves to the objectionable practice of bribing servants to obtain their masters' custom.

a. Grocers.—For tea, groceries in general, wines, porter, &c., Mr. Lowe, who has for many years been established at 76, Piazza di Spagna, is one of the most respectable tradesmen in Rome, and can be strongly recommended to English and American families. Luigioni, 70, Piazza di Spagna: more particularly for groceries and wines—he is also an extensive furnisher of firewood and coke to foreign families, as is Fichelli, 87 in the same Piazza.

b. Wine Merchants.—Messrs. Macbean and Co., the bankers, 378, Corso, and Mr. Lowe, 76, Piazza di Spagna, have a supply of excellent Spanish and French wines. For wines of the country, Traversi, 2, Via Bocca di Leone.

c. English Bakers. — Colalucci, late Muller, whose wife is an Englishwoman, 88, Via della Croce, and Menghini, No. 100, Via Babuino, make all kinds of bread, biscuits, &c.; Filonardi, 79, Via Condotti.

d. Milk and Buttermen.—English dairy kept by Tassinari, whose wife is an Englishwoman, 15, Via della Croce, the best in Rome. T., who is steward at the English Club, is also a dealer in Guinness and Bass's porter and ales; Giuliani brothers, in Via Babuino; and Franconi, 65 and 67, Piazza di Spagna. At Tassinari's the butter is made on the premises.

e. Cheesemongers, Butter, Hams, Oilmen, &c., generally known at Rome under the designation of *Pizzicagnoli*. One of the best shops is the Pizzicagnola di Gentile, No. 57, 58, Via Condotti.

f. Pastrycooks and Confectioners. — François Spillman, No. 12, Via Condotti; Nazzari, in the Piazza di Spagna; and Spillman, frères, No. 10, Via Condotti: there are refreshment-rooms where dinner, lunch, and tea may be had; there is also a table-d'hôte at the latter's; the Spillmans are the Gunters of Rome, and the general furnishers of ices and refreshments for balls and parties: all these send out dinners.

g. Tailors.—Innocenti, Via Condotti, No. 13; Schräeder, 29, Piazza di Spagna; Stefoni, No. 65, Via della Fontanella Borghese; Massa, 421, Corso; Ewert, a German, Piazza Borghese, who speaks English; Vai, 59, Piazza di Spagna.

h. Boot and Shoe Makers.—Jesi, 129, Corso, is perhaps one of the best in Rome; Nuti, Via Condotti. Shoes and boots are expensive in Rome, and indifferent, especially against wet.

i. Hatters. — Miller, 16, Via Condotti; Antonini, 160, Corso; Mancinelli, No. 383 in the same street; Cervelli, 8, Piazza di Tor Sanguigna, one of the best hatters in Rome, and cheap (*O. R.*).

k. Saddlery. — Barfoot, an English tradesman, 151, Via Babuino, keeps a depôt of London saddlery, whips, &c., and is a general dealer in carriages, executes repairs, &c. He will give every information about horses, hunting, &c.

l. Tobacco and Snuff shops are to be met with in every street; one of the principal for home-made snuffs and cigars is that of the Convertite, in the Corso. Foreign cigars are to be procured at the *Spaccio Normale*, in the Palazzo Mignanelli, Piazza di Spagna.

m. Dressmakers, Modistes, Marchandes des Modes, &c.—Madame Massoni, in the Palazzo Fiano on the Corso, one of the longest established in Rome. Lucia Ripari, on the opposite side of the

Corso, has a very extensive warehouse of French and English nouveautés and fancy articles, with a millinery establishment attached — English spoken. Mad. Borsini Dupres, also in the Corso, perhaps the most fashionable of all, but high in her prices. Madame Clarisse, 11, Via della Vite, keeps a good assortment of French nouveautés, and is much more moderate in her charges. Mad. Quattrini, Modiste and Dressmaker, No. 90, Via Frattina, straw hats, &c. Adelaide Poggesi, 82, Via Borgognona. 1°. p°, has been spoken highly of by English families who have employed her; and the sisters Sposati, 26, Via Capo le Case, for their moderate charges.

n. Roman Scarfs and Roman Female Costumes. — The best shops for these beautiful fabrics are Arvotti's, Piazza Madama; P. Stefoni, where the manufacture can be seen, No. 31 to 34, Via di Fontanella Borghese, with reasonable prices—her scarfs are in excellent taste; Bianchi's, No. 82, in the Piazza della Minerva, and Via Condotti, No. 92; Amadori, 72 in the same street. For the picturesque costumes of the Roman peasantry, La Farinara's, near the church of the Madonna dei Monti.

o. Coiffeurs, Hairdressers, Perfumery. —D. Lancia, 15, Via di S. Sebastianello, near the Piazza di Spagna; Giardinieri, No. 424, Via del Corso; Versani, 193, Corso; Cadabene, 53, Via Condotti; Simonetti, 2, Via della Croce.

p. Opticians. — Agostini, 176, Corso (speaks English); Suscipi, in the same street: both sell stereoscopic photographs.

§ 31. *Translators.*—English and Americans may require to have authenticated translations of documents made from English into Italian and French, or from Italian or French into English, in which case Sig. Ifiicleo Ercole, Freeborne's banking-house, 11, Via Condotti, who is one of the translators approved by the law-courts, can be recommended.

§ 32. *Copyists of old Masters.*—Mazzolini, Palazzo Capranica, 121, Piazza di Monte Citorio, 1° p°, has always a large number of copies of the most celebrated paintings on sale, and is perhaps the best copyist in Rome; Agosto Chatelain, 226, Via Ripetta, a good copyist from the old masters and painter of portraits; Campanile, 46, Via Sistina; Agnese Potempska, née Ruffini, 255, Corso, copies in water-colours and in miniature, and gives lessons; Koëlman, 57, Via dell' Olmo, near Sta. Maria Maggiore, is one of the most celebrated copyists in miniature of the old masters; Marianecci, Vicolo Babuino, is a first-rate copyist in water-colours, chalks, or *guazzo*, and gives lessons in it; Ferdinand Flor, 48, Via Margutta; Guglielmi, Custode of the Pinacoteca at the Vatican; Giuseppe Nannetti, custode of the Sciarra Gallery, 62, Via della Frezza; Casabianca, Palazetto Borghese; Gagliardi, Palazzo Giustiniani, near the Post-office; Sig. Riccardi, 49, Piazza di Sta. Chiara, in water-colours and oils; C. Corazza, in oils, 93, Via Babuino; Pagani, 42, Piazza Barberini; Faustini, to be heard of at Piale's library.

Copyist or Maker of Facsimiles of Illustrated Manuscripts.—C. Corvisieri, No. 4, Piazza Paganica, Scrittore di Paleografia nell' Archivio del Vaticano.

§ 33. *Jewellers.*—Castellani, No. 88, Via di Poli (the shop is closed from 1 to 2 p.m.), is of European celebrity for his reproductions from the Greek, Etruscan, and ancient models generally, for the several beautiful designs of the Duke of Sermoneta (Don Mich. Ang. Caetani), and for the imitation of early Christian and Byzantine ornaments. It is impossible to surpass in taste and beauty some of his works, unrivalled amongst the Roman jewellers. On the stairs leading to his show-rooms are placed several specimens of antique sculpture discovered on this spot and on the site of one of his villas; and in his rooms a fine collection of Etruscan and Roman jewellery, vases, bas-reliefs, &c. Castellani is celebrated amongst the Roman nobility for his taste in setting diamonds and

precious stones, most of which, and amongst the most magnificent in Europe, have passed through his hands. G. Pierret, No. 20, Piazza di Spagna after January, 1867: one of the first artists in Rome, only second to Castellani; his imitations and copies of ancient jewellery first-rate. Rey, 34 and 35, and Malghieri, No. 49 in the Via Condotti. Ansorge, 72, Piazza di Spagna, chiefly for Etruscan and Roman jewellery, from ancient models. Freschi, 27, Via Condotti, has a very extensive assortment of imitations of Roman and Etruscan jewellery, and being cheaper is much employed by the Romans, but his designs and execution are not equal to those of Castellani and Pierret, an observation that applies to all the other jewellers in Rome. Lorenzi, Via della Vite. Civilotti, 95, Piazza di Spagna. Rosoti, 91, Via Condotti. Tombini, a good working jeweller, 65, Via Babuino; he can be recommended for setting cameo portraits, mosaics, &c. For the *ordinary Roman gold ornaments* worn by the lower classes and the peasant women around the capital, the principal and best shops are in the Via del Pelegrino, near the Cancelleria; in the Piazza del Pasquino, near the Braschi Palace; and in the Via dei Pastini, near the Pantheon.

§ 34. *Watchmaker.* — Maglieri, 49, Via Condotti.

§ 35. *Engravers of Cameos*, principally on shell. Saulini, No. 96, Via Babuino, perhaps the first in Rome for his portraits; he is also an engraver of cameos in *pietra dura*, for which he obtained a medal at our great Exhibition in 1862, and has executed several cameo portraits of the Queen and Prince Consort for Her Majesty. Mr. S. also sells ancient cameos, intaglios, &c., and may be relied upon for their authenticity. Neri, 13, Via Frattina, is a first-rate artist for likenesses in cameo, and can be highly recommended, his prices being from 20 to 25 scudi in shell, in *pietra dura* 200. Tignani, 10, Piazza di Spagna, good engraver of cameos, in pietra dura, seals, &c. The Misses Pistrucci, 16, Via delle Quattro Fontane, daughters of the late engraver to the Mint in London, for engraving of gems and cameos, portraits, &c. Pio Siotto, 12, Via di S. Andrea delle Fratte, also a good artist for cameo portraits, and who will furnish any number of copies in smalt at 2 scudi each. Civilotti, 95, Piazza di Spagna; Verge, 61, Piazza di Spagna; Diez, 86, Via Condotti. Destrada, in the same street, is an extensive dealer in cameos. A. Diez, 84, Via Condotti; Saulini, Neri, Pio Siotto, Tignani, Girometti, and Civilotti will also execute portraits in pietra dura—a very superior style of art to that on shell—the price ranging according to the size, from 150 to 200 scudi.

§ 36. *Roman Mosaics.*—The mosaicists of Rome may be classed under the 3 heads, *Mosaicist Artists*, *Mosaicist Manufacturers*, *and Sellers of Mosaics.* Amongst the first is Commendatore Barberi, 148, Via Rasella—he obtained one of the great Council medals at the Exhibition of 1851 — his studio, which is obligingly shown, will be worth visiting. La Signora Isabella Barberi, his daughter, is a very talented artist and composer of mosaic designs (*Pittrice in Mosaica*), whose studio, since the declining health of her father, she directs. Cav. Luigi Moglia, Via Babuino, 133, is a first-rate artist—his Madonna della Seggiola, recently purchased by the Emperor of the French, of the same size as the original picture by Raphael, in the Pitti Gallery, is one of the finest specimens of modern mosaic—his Temples of Pæstum obtained one of the Council medals at the London Exhibition in 1851. Luigi Barberi, 99, Piazza di Spagna, is one of the good mosaicists of Rome; his shop is one of the best for the ordinary class of mosaic ornaments. Polini, No. 32, Vicolo dei Greci, a good workman in the Byzantine style—he gives lessons in his art. Gabrini, Via del Corso, 36; Boschetti, Via Condotti, 74, has a large assortment; Rinaldi, Via Babuino, 125, much employed by the government and public establishments in restoring ancient mosaics;

Verdejo, Via Condotti, 34; Salandri, Vicolo di Macedo, 23.—*Sellers of Mosaics:* Caprani, 56, Via della Consulta; Francescangeli, Via del Babuino; Dies, 84, Via Condotti; A. Lacchini, and Estrada, 52 in the same street; Civilotti, 95, Piazza di Spagna. The same design, according to the nature of the work, will vary in price, and at the same shop, from one to fivefold. For *Mosaic Pavements, Scagliola* works, &c., Scagnoli, 142, Via Babuino.

There is a charitable institution for the relief of distressed artists at No. 105 in the Piazza Borghese, under the patronage of several benevolent persons of the Roman nobility, where cameos, mosaics, bronzes, and works of art generally, may be procured at moderate prices, and which, from the nature of the institution, is well worth a visit and merits the encouragement and support of our benevolent countrymen.

§ 37. *Bronzes*, in imitation of the antique and mediæval.—Hopgarten, 72, Via de' Due Macelli, one of the first in Rome; Rohrich, 105, Via Sistina, and 54, Via della Purificazione; Messina, No. 135, Via Sistina, an excellent artist for small bronze copies of the most celebrated statues; Selvaggi, 27, Via del Tritone; De Rossi, 22, Via Condotti; Freschi, 27, Via Condotti—a largely assorted shop, of bronzes, beads, jewellery, and Roman articles generally; Chiaparelli, 92, Via Babuino.

§ 38. *Wood and Ivory Carvings, Tarsia Work.*—Sig. Gius. Gatti, 30, Via del Angelo Custode, is a first-rate workman in this department of art, in which he also gives lessons.

§ 39. *Sulphur Casts* of medals and small bas-reliefs called *Intagli* and *Intronti.*—Odelli, 145, Via Rasella; Cades, 456, Corso; Liberotti, 36, Via Condotti; Paoletti, 86, Via della Croce; A. Lacchini, 70, Via Condotti, for casts of the most celebrated Intagli.

§ 40. *Drawing Materials, Colours, and Brushes* for Artists, &c.—Dovizielli, Via Babuino, 135, and 43, Piazza di Spagna.

§ 41. *Roman Pearls.*—Rey, No. 122, and Sorelle Pozzi, at No. 86, both in the Via del Babuino, have the best shops for false pearls; Lacchini, 70, Via Condotti. The Roman pearls are different from the French, being solid instead of hollow, and formed of alabaster instead of glass, on the surface of which the pearly substance from the inside of the small fish (*l'argentina*) is applied. Foccardi, Via Condotti, is one of the best assorted for chaplets, rosaries, crucifixes, reliquiaries, &c. For rosaries and church ornaments generally, La Rosa, 40, Via Sta. Chiara, near the Hôtel de la Minerve, is the most celebrated. Mad. Bérard, 114, Piazza di Venezia.

§ 42. *Old Lace* (*Merletti*).—Mad. Fiorelli, 40, Via di Santa Maria in Via, 3°. p°., and No. 48, in the Corso, is one of the most extensive dealers in old lace; Manni, 9, Via Frattina; Milani, in the Ghetto, or Jews' quarter.

§ 43. *Picture Dealers.*—Menghetti, 152, Via del Babuino; Garofoli, No. 75, and Luchetti, 25, same street; Del Frate, 33, Piazza Nicosia; Fabri, 3, Via di Capo le Case, 1° piano; and at the Monte di Pietà, where there are always a great number to be disposed of as unredeemed pledges. G. Placidi, 50, Via Margutta, is a good maker of picture-frames.

§ 44. *Sellers of Antiquities.*—Marchesi for antiquities, mediæval objects, majolica, &c., 60, Via Condotti; Capobianchi, Via Babuino; Innocenti, 78, 79, Piazza Navona; Depoletti, 31, Via della Fontanella Borghese, and for coins and ancient gems, 13 and 14, Via di Leoncino; Basseggio, 42, Via Babuino. Cavaliere Guidi, Via di S. Sebastiano, beyond the Baths of Caracalla, and opposite the ch. of S. Sisto, being one of the most enterprising and intelligent excavators at Rome, has always a large collection of ancient sculptures, inscriptions, decorative marbles, and antique ornaments for sale. *Cork Models of Ancient Monuments*—L. Carotti, 32, Via delle Vite. *Old Furniture, China, Majolica, &c.*—Eugeni, in the great

Galleria or state apartments of the Palazzo Braschi, has a large miscellaneous collection on show and for sale.

§ 45. *Baths.*—Palazzo Bernini, Via Belsiana, and 96, Via del Babuino, but inferior to those in most large towns.

§ 46. *Ciceroni, Laquais de place,* &c., one of the necessary incumbrances of the stranger at Rome.—Most of the *domestiques de place* at the hotels have picked up enough learning to guide the casual visitor through the ordinary routine of antiquarian sights, &c.; but there is a superior class of persons, men of education, who undertake to accompany parties, and who may be heard of at many of the bankers'. From the ordinary ciceroni, or laquais de place, travellers must be cautious in receiving their *dicta* as authority; in other respects, and especially in their dealings with tradespeople, they are not always beyond suspicion—they generally exact a commission for purchases made by their masters, so the less they are allowed to accompany them in their dealings the better: the general charge for a good intelligent laquais de place is 6 frs. a day, but more during the Easter festivals.

§ 47. *Conveyance of Parcels to England, Commission Agents, &c.*—Works of art, and packages in general, are regularly despatched to England by the different English bankers, most of whom are in correspondence with Messrs. J. and R. McCracken, 38, Queen-street, Cannon-street, London. Messrs. Freeborn and Co., Macbean and Co., and Plowden and Cholmeley, despatch packages of every size at regular intervals. Mr. Shea, 11, Piazza di Spagna, who can be recommended as a careful agent, is also a shipping agent to England and the United States. Heavy packages, such as marbles, statuary, &c., are generally sent from Rome to Leghorn for embarkation in sailing vessels, and seldom reach in less than three months, the charge being one-third less than if sent by the steamers to London and Liverpool, which employ about one-third of that time, now that regular lines arrive at and leave Leghorn 3 times a month. Parcels may also be forwarded through France by the Messageries Impériales, whose office is in the Via della Fontanella Borghese, when saving of time is an object, but the charges for small objects are very high; for large packages the charge from Civita Vecchia to Paris, including steamer and railway, is about 20*s.* a cwt., and the time employed 10 to 15 days.

§ 48. *Sporting, Hunting, &c.*—Sportsmen's licences are obtained without difficulty from the police authorities, at a charge of 2 scudi. All fire-arms in possession of travellers are detained at the frontier, and forwarded to the Custom-house at Rome, at the disposal of the Director of Police; they are returned to the parties on going out of the country; but if for sporting (*uso di caccia*) will be given to the owner on his addressing a demand to Monsignore Direttore della Polizia, asking at the same time for a shooting licence (*licenza di caccia*). The principal sporting about Rome is boar-shooting in the forests along the sea-coast, snipe-shooting in the marshy valleys about the city and in the vicinity of Ostia and Porto in the winter and early spring, and quail-shooting along the coast, and especially about Porto d'Anzio, Fiumicino, Palo, and Santa Severa, the two latter places being more accessible by railway, on the arrival of the birds in May. The shooting season in the Campagna commences in October, and continues during the winter; but the greater part of the large quantity of game exposed for sale in the Roman markets is taken in nets, such as quails, larks, and other small birds. No market in Europe, perhaps, offers a greater variety of birds than that of Rome, and certainly none where the ornithologist will be able to add more species to his collections. Everything that flies is eaten by the Romans.

A pack of hounds has been established with the concurrence of the Pontifical authorities, and placed under the management of a committee of Roman noblemen and gentlemen. By its statutes the society consists of at least 100 members or *azionisti*, each

paying 30 scudi a year. Hunting limited to foxes, between the 15th of November and the 15th of March. Strangers are allowed to become annual members, but as such cannot take any part in the deliberations of the society: of course there will be no hindrance offered to foreigners remaining at Rome only for a short time following the hounds, in which case they are expected to contribute to the Hunt fund. There are sometimes races at the close of the hunting season.

§ 49. *Protestant Divine Worship.*—English Chapel outside the Porta del Popolo: holds from 760 to 800 persons. Divine service is celebrated every Sunday as follows: Holy Communion at 9 A.M.; Morning Service, with Holy Communion, at 11 A.M.; and Evening Service at 3 P.M. The Communion is also administered on all the great festivals of our Church. There is service on every weekday at 10 A.M., and a double daily service on weekdays after Advent at 10 A.M. and 3 P.M. The ch. is supported exclusively by the voluntary contributions of visitors, there being scarcely any members of the Church of England permanently resident at Rome. The subscriptions are collected by a clerk at the residences of such persons as leave their names at the ch. It is, however, to be regretted that these liberal arrangements are not met in a corresponding spirit by many who attend the chapel, numbers availing themselves of the privilege of free admission who are able to contribute. The subscription is at the rate for the whole season of 6 scudi for each sitting. Attached to the ch. is a lending library of religious books, which are distributed on Sunday to such subscribers to the ch. as may apply for them. As no subscription is received, persons using the books would do well to contribute towards keeping up this useful foundation, either in the shape of a gift of money, or by donations of books, &c. &c. The resident clergyman is the Rev. Mr. Crowder. The ch. is closed from the end of June until October. There is generally Protestant service at the Legation of the United States every Sunday; or in an apartment in the Via Aliberti, near the Piazza di Spagna, hired for the purpose by the American Legation, and considered as belonging to it. The Rev. Dr. Lymann officiating clergyman.

For the regulations relative to the burials of Protestants, funeral charges, &c., see, at p. 314, after Protestant Cemetery.

Presbyterian service every Sunday in an apartment at 96, Via Babuino, 3rd floor.

§ 50. *Theatres.*—The Teatro di Apollo, in the Via di Tordinona, near the bridge of St. Angelo, for grand operas and the ballet during the Carnival—the two lower tiers of boxes are generally let for the season, the second being occupied by the Roman nobility and public authorities; the T. Valle, for operas and comedy; the T. Argentina, in the Via della Rotonda, for opera and ballet in the spring; the T. Metastasio, near the Ripetta, for comedy; the T. Capranica, in the Piazza Capranica, near the Piazza Colonna, for puppet-shows or *Marionetti* during the Carnival, and in the spring for comedy. There are some minor theatres during the Carnival. The popular Fantoccini, which were forbidden in consequence of certain allusions made by the actors to passing political events, have recently been resuscitated at a small theatre in the Piazza della Valle. The price of admission to the pit in the larger theatres is from 3 to 4 pauls. Persons going to the boxes do not pay for admittance at the doors, as in some other towns of Italy. A box costs from 15 to 20 pauls a night. During the season it is very difficult to obtain one at the 3 principal theatres, the Apollo, Valle, and Argentina, especially at the first. The best plan will be to secure, if possible, a part of a box for the carnival, and even this cannot always be accomplished. The performances commence between 7½ and 8 o'clock.

Concerts.—There are numerous paying concerts during the winter, given either by musical associations or dis-

tinguished artists, such as Liszt, Blumenthal, &c. Most take place in the *Sala Dantesca*, a handsome hall lately opened near the Fontana di Trevi, the principal destination of which is to illustrate the Divina Commedia by a series of academic subjects by eminent modern artists. This hall is open daily (admission 2 pauls), and forms an agreeable lounge, being in the midst of the strangers' quarter. The illustrations of the Divina Commedia round the walls consist of 27 large subjects: annexed to it is a saloon, with stereoscopes, newspapers, and a collection of ancient paintings, for sale.

§ 51. *Public Festivals.*—The Carnival commences, properly speaking, after New Year's Day, and continues until the beginning of Lent; although the gaieties in the Corso and the masking, when permitted by the police, take place only during the last 10 days, always excepting the Sundays and Fridays. On the Saturday week preceding Ash Wednesday, the opening of the festivities is announced by the tolling of the great bell of the Capitol, after which, generally between 3 and 4 o'clock—but this depends on the time of sunset, from which all hours are reckoned connected with festivals—the Governor of Rome proceeds in great pomp from the Piazza del Popolo, followed by the senator and the high municipal authorities, preceded by their guards bearing on poles the pieces of silk and embroidery to be distributed afterwards as prizes to the winners in the horse-races. About 2 on the other days the crowd assemble in the Corso, where the pelting with comfits, manufactured for the purpose with flour and plaster of Paris, is carried on until nightfall, all the windows and balconies being gaily decked out and filled with the Roman *beau monde*. The amusements of each afternoon end with a horse-race. The horses have no riders, but are urged on by balls and plates of metal, covered with sharp spikes, suspended from their backs. The prizes are either pieces of rich velvet or sums of money varying from 30 to 100 scudi, which were formerly furnished by the Jews, who were even themselves, in bygone days, compelled to race on foot for the amusement of the Christian population. The horses are stopped at the end of the Corso by a piece of canvas stretched across the street at the Ripresa de' Barberi, which derives its name from the Barbary horses that formerly contended for the prizes. The Thursday and the last 2 days of the Carnival are the most exciting; the whole city seems then to be congregated in the Corso. The diversions end on the evening of Shrove Tuesday, with the *Moccoli*, when every one in the windows and in the streets appear with tapers, and endeavour to blow out the lights of each other. The Corso is illuminated in this way from one extremity to the other as soon as the last horse-race is over, and when the darkness has set in, the windows of the houses being filled with people holding lights in their hands: the scene is one of the most picturesque and extraordinary attending the ceremonies of the Carnival. This brilliant scene closes at 1 hour after the Ave Maria, or about 7½ o'clock, when the middle and lower orders retire to the theatres, and the higher to suppers given by the principal Roman families to their relations and intimate friends, to bury, as it is styled, the Carnival. The *October Festival.*—On Sundays and Thursdays in October the lower orders assemble about the Monte Testaccio, where they amuse themselves with dancing and games. This is the great holiday of Rome, and nowhere are its people seen to so great advantage. The *Artists' Festival*, managed by the German Club, took place at the beginning of May. Artists of all nations assembled at an early breakfast, and afterwards proceeded in procession to some picturesque site in the environs, such as Cerbara, 4 m. beyond the Porta Maggiore and near the Anio, or to the environs of Fidenæ, 5 m. outside the Porta Salara. After an incantation to the Sibyl, singing, speechifying, and distribution of mock orders, &c., there was a cold dinner about 1 P.M., followed by horse-racing, spear-throwing, &c. This amusing festival has been sus-

pended of late years, but may be revived when political passions have calmed down.

The principal *Church Ceremonies* and *Festivals* are described in our account of the following basilicas and churches:—St. Peter's, St. Giovanni di Laterano, S. Maria Maggiore, S. Andrea delle Fratte, S. Antonio, SS. Apostoli, Ara Cœli, S. Carlo in Corso, S. Francesca Romana, Gesù, S. Marcello, S. Marco, S. Maria sopra Minerva, S. Maria in Vallicella, S. Pietro in Vincoli, S. Tomasso degli Inglesi, La Trinita de' Pellegrini: but the traveller who takes an interest in the ceremonies of the Church will do well to provide himself with the *Diario Romano*, an Almanac published annually at the Stamperia Camerale—it costs 1 paul, and the festivals for every day in the year in the different churches of Rome are accurately given in it; or with the *Année Liturgique à Rome, par le Chanoine Barbier de Montault*, sold at Spithöver's, which contains a more detailed account of the ch. ceremonies as well as useful general information on relics and ecclesiastical functions; the same bookseller has also published little volumes on Church Ceremonies at Christmas, the Epiphany, Easter, the festival of SS. Peter and Paul, &c.: a very useful system has been adopted at Piale's newsroom, of sticking up, at the beginning of every week, a list of all the ceremonies that are to take place, the different sights worth seeing, the museums and private galleries that are open, &c., on each day.

§ 52. *Presentations to the Pope.*—As many of our countrymen may desire to be presented to His Holiness during their stay at Rome, the following information may prove useful.

All foreigners desiring to be presented to the Pope must have an application to that effect addressed to *Monsignore Maestro di Camera*, or Grand Chamberlain, by the representative of their country to the Holy See. As regards the English, who have no such official (the British Consul not being considered as a diplomatic agent by the authorities at the Vatican), and especially Protestants, the application must be made through some private channel. British Roman Catholics will experience no difficulty through the functionaries attached to the Papal Court amongst their ecclesiastical countrymen settled at Rome. As to Americans, there being a minister accredited from the United States, they will only have to follow the same routine as other foreigners.

Gentlemen are received in the private apartments of the Pope on week-days; ladies only on Sundays, and in one of the galleries of the Vatican, it being contrary to etiquette to admit females, except of Royal blood, into his Holiness's apartments.

Persons soliciting to be presented are informed generally a few days before, and by a notice from the Maestro di Camera, that they will be received at a certain hour, in general about midday; they can either present themselves in uniform or in evening dress; they are ushered individually into the Pope's cabinet by the Maestro di Camera. It is the etiquette that Protestants should show the same mark of respect to His Holiness as they do on being presented to their own sovereign, by kissing his hand. Roman Catholics will consider it to be their duty towards the head of their Church to kiss the Pope's foot or knee, or to make such an obeisance as to show they desire to do so. The mode of addressing His Holiness is, in Italian, *Santita* or *Santo Padre*; in French, which the present Pope speaks fluently, *Sainteté* or *Saint Père*.

The presentation of ladies, except in the case of crowned heads or royal princesses, only takes place on Sundays, after the Pope's dinner-hour. They assemble in one of the halls of the Vatican Museum, generally in the apartment which formerly contained the pictures, and can bring their children with them, to obtain the benediction of His Holiness; arranged in a line as at most continental presentations. The Pope, accompanied by one of the *Camerieri Segreti*, or under-chamberlains, who introduces them, walks past each, addressing them kindly, and giving, when asked, his

benediction, a favour highly prized of course by all Roman Catholics, who generally avail themselves of the same opportunity to have rosaries and crucifixes blessed. Ladies must appear in black dresses and veils, and be punctual at the place and hour appointed in the notification from the Maestro di Camera. It is usual to give a small gratuity to the messenger who conveys the latter document to the addresses of the persons to be presented.

§ 53. ROMAN NOBILITY, TITLES, RANKS, &c.

One of the frequent subjects of inquiry amongst our countrymen who visit Rome regards the history and constitution of its nobility, the relative ranks in society, and how these ranks are determined. As there is no book in which this information can be readily obtained, it may not be out of place in a work like this, whose object is to convey information on all matters that can interest the British visitor, to insert a brief notice on the subject.

In the first place, the foreigner should be informed that the institution of nobles, or what we designate under the general term of *nobility*, is very different in Italy from what it is in our own country, where the designation of nobleman is confined to those who belong to the peerages of the three kingdoms or their more immediate relatives, and to which thay have been raised either in their own persons or in that of their ancestors by the will of the sovereign, in reward for services rendered to the country at large. In Rome, on the contrary, as in many towns of Italy, the nobility is a purely municipal creation or institution,—the civic authorities acting independently of the sovereign almost as the Court of Aldermen of London or the Town Council of Edinburgh, in their corporate capacities, might, but having no power to confer titles, properly speaking; and so it has happened, as we have stated in another of these Guides (*Handbook of Cent. Italy*, pp. 176, 189), that several towns of Tuscany, arrogating to themselves the right of creating nobles, by inscribing their names on a register pomposnly designated as the *Libro d'Oro*, had carried this practice to an absurdly ridiculous extent. In thus dubbing plebeians with nobility, such municipalities have had no right to affix the titles which have, in so many instances, been abusively assumed, especially by foreigners, and by none more frequently than by our own countrymen, in general so avid of this kind of flimsy distinction.

The abuse in creating nobles by the municipality of Rome (the Senator and Conservators) had become so great in the last century that Benedict XIV. found it necessary to place a limit on it. By a decree issued in 1746—the bull headed *Urbem Romam*—it was ordered that no one in future should be added to the roll of nobility who had not by themselves or their ancestors filled certain high municipal functions, and fixing the number of nobles at 187 at the period in question, to be designated as the Roman Patriciate—*il Patriziato Romano*—out of whom 60 were selected of the most ancient and celebrated families, under the name of Conscript Nobles (*Nobili Conscritti*). It was further decreed that hereafter no one should be added to the Patriziato Romano who had not rendered important services to the city, and whose name was to be submitted beforehand to a commission, entitled the *Congregazione Araldica*, for their approval and sanction, always excepting members of the family of the reigning Pontiff.

At present, therefore, the Roman nobility consists, according to the last published list, of about 180 persons, under the general designation of *Patriziato Romano*, out of which have been selected 60 of the most noble and heads of families under that of *Nobili Conscritti*.

Titles of Nobility. — As we have already stated, the municipal body of the Capitol, in granting letters of nobility, possesses no right of conferring titles. The titles borne by the Roman nobles are those—1st, of Princes and Dukes, officially designated as Roman Barons (*Baroni Romani*), but more

generally known as Roman Princes (*Principi Romani*); 2nd, of Marquises and Counts (*Marchesi* and *Conti*); 3rd, of Knights or Chevaliers (*Cavalieri*), a designation given individually to all who wear a Roman Order, to Knights of Malta, and very generally to younger sons of the titled nobility. Most of the Roman Princes have derived their titles from the Popes of their respective families: such are the Buoncompagnis, Borgheses, Aldobrandinis, Rospigliosis, Altieris, Chigis, Corsinis, and Braschis; others from imperial or royal creations, as the Colonnas, Dorias, Odescalchis, and Cæsarinis; a third class from investiture by the Pope, as by any other temporal sovereign, as the Caetanis, Massimos, and Gabriellis; whilst a fourth category embraces those Princes who have acquired their honours by the weight of their purses in purchasancient fiefs which carried with them ducal or princely titles, but to assume which the sanction of the Pope is always a necessary preliminary. These latter titles are generally possessed by *novi homines*, who have accumulated wealth in trade, the Torlonias, Graziolis, &c.; and it is by the latter means that some foreigners have succeeded of late years in obtaining the titles of Roman Princes. None of the ducal or princely titles are of very remote date; the oldest is probably that of the Duke of Sermoneta, the talented head of the great baronial house of Caetani. The princely titles of the Orsinis and Colonnas date from the 15th and 16th centuries.

As to the titles of Marquises and Counts, it is probable that several who bear them would find it difficult to exhibit their diplomas of creation: many of them derive them possibly from small feudal tenures. It is well known with what laxity titles of this kind were created: in some of the provinces, as we believe was the case in certain parts of France, every head of a family of noble blood assumed the title of Marquis; indeed, it is stated that, in the March of Ancona, when Sixtus V., who was a native of it, was importuned by his countrymen for honorific distinctions, he granted the right of bearing the title of Count to all of noble blood at the period. In addition to the nobility inscribed on the *Libro d'Oro* of the Capitol, there exists at Rome a large class of provincial nobles.

Ranks. — Touching the respective ranks of the Roman Patricians, it is no easy matter to convey precise rules to the foreign visitor. In *Roman society*, Cardinals, as Princes of the Church, take the first place; and according to the respective orders of Bishops, Priests, and Deacons to which they belong, and in each order to the date of their creation, except the Cardinal Secretary of State, who, as a matter of courtesy, is allowed the first rank amongst the members of his particular order. Princes and Dukes come next — and, although not always strictly followed, in the order of their creation, as with the members of the British Peerage, always excepting the heads of the Colonna and Orsini families, who, in their quality of hereditary Princes attending on the throne (*Principi Assistenti al Soglio*), take precedence of all their compeers. Adopting this view, the heads of the Roman princely houses will stand in the following order, according to their date of creation — to each name is annexed the feudal title of the individual, and the approximate date of its being conferred on their respective families: thus —Caetani, Duke of Sermoneta, dates from 1503; Buoncompagni, Duke of Sora, Prince of Piombino, 1580; Borghese, Prince of Sulmona, 1601; Ottobuoni, Duke of Fiano, 1601; Lante, Duke of Bomarzo, 1631; Doria Pamphily, Prince of Landi, 1644; Chigi, Prince of Campagnano, 1655; Altieri, Prince of Viano, 1670; Strozzi, Duke of Bagnolo, 1683; Pallavicini, Prince of Gallicano, 1688; Odescalchi, Duke of Braeciano and Sirmio, 1689; extinct, but re-established in favour of the Milanese family of Erba, who married the last heiress; Sforza, Duke Sforza-Cesarini, 1697; Ruspoli, Prince of Cervetri, 1709; Aldobrandini, by marriage with the

heiress of the last Prince created in 1717, Prince of Rossano in 1769; Santa Croce, Duke of Oliveto, 1718; Rospigliosi, Prince of Zagarolo, 1722; Corsini, Duke of Casigliano, 1731; Barberini, Prince of Palestrina, 1738; Gabrielli, Prince of Prosede, 1762; Braschi, Duke of Nemi, 1781; Massimo, Prince of Arsoli, 1826; Massimo, Duke of Rignano, 1828; Torlonia, Duke of Poli, 1847; Torlonia, Alexander, Prince of Civitella Cesi, Duke of Ceri, 1840.; Prince del Drago, 1851; Hardouin, Duke of Galiese,* 1862; Bandini, Prince Giustiniani Bandini, 1863; Prince Lancelotti, 1865. The Dukes Salviati, Grazzioli, &c., derive their titles from foreign fiefs and creations; and, although nobles, cannot strictly be considered as Roman Princes.

With respect to the minor Roman nobility, Marquises, Counts, &c., it is difficult to apply any general rule by giving a list of them in the order of precedence; perhaps in society that of age will be the safest. An exception, however, must be made as regards four families—the Marquises of Patrizzi, Serlupi, Sacchetti, and Theodoli—who occupy an intermediate position between the Roman Princes and inferior nobility, under the name of Nobles of the Canopy (*Nobili del Baldacchino*), from having, amongst other privileges, that of placing the feudal throne, with the blue parasol and kneeling cushion of the Princes and Dukes, in their antechambers.

As to the political privileges of the Roman Patricians generally, they have been much reduced in modern times; still, and owing to the maintenance of the law of primogeniture, they are the owners of the greater part of the landed property in the neighbourhood of the capital, the incomes of a few exceeding 100,000 scudi (20,000 pounds) annually. They possess the finest palaces, on the fronts of which they are entitled to place the armorial shields of the reigning Pontiff and of the municipality, the emblazoned S. P. Q. R., a right also enjoyed by all foreign diplomatic agents. They hold the highest offices at the Pope's Court. They enjoy reserved places at all the great ecclesiastical ceremonies. The Princes and Dukes maintain in their antechambers the throne and canopy or *baldacchino*, a souvenir of their once feudal or baronial jurisdiction, and are privileged to bear a blue silk umbrella and kneeling cushion on public occasions, as the Cardinals do a red one. In point of ancient lineage, the Caetanis, Colonnas, Orsinis, and Massimos can perhaps trace the longest and most historical line of ancestors; but it would be a loss of time to discuss the claim of the latter, as some have done, to a descent from Fabius Maximus, although they have added as heraldic motto to their armorial bearings the celebrated *Cunctando restituit* of Ennius; as it would be idle to examine the pretensions of the Santa Croces to be descended from Valerius Publicola, or the Mutis from Mutius Scævola. Many of the great baronial families of mediæval Rome no longer exist—the Savellis, Frangipanis, Cresceenzis, Contis, &c., are now extinct.

It is a general usage amongst the princely houses of Rome for the head to assume the name of the family only, and the eldest son on his marriage the title of their hereditary fief—thus, Prince Borghese's eldest son is Prince of Sulmona; Prince Piombino's, Duke of Sora; Prince Chigi's, Prince of Campagnano; Prince Doria's, Prince of Valmontone; Duke Massimo's, Duke of Rignano, &c. The rule, however, is not absolute, for the Duke of Sermoneta's eldest son bears the title of Prince of Teano, a Neapolitan fief of the Caetanis.*

* The person who now bears this title is a French officer, who married the last Duchess d'Altemps, and from whose inheriting the feudal property of that family Pius IX. re-established the ducal title in his favour.

* The Editor has received the following note on the Roman nobility from a friend, the talented head of one of its most illustrious families, which may prove interesting to the English visitor:—"The great barons, such as the Colonnas, Caetanis, Orsinis, &c., held their fiefs as a sort of Sovereign Princes, and did not belong to the Capitoline nobility. Many of the latter, however, were of very ancient lineage, such as the

As to ecclesiastical titles and ranks: Archbishops and Bishops, are allowed by courtesy to take precedence of Roman Princes and Dukes; but not prelates in general, whose ranks are determined by the offices they hold in the ecclesiastical or administrative hierarchy. A simple Prelate, generally designated as *Monsignore*, is entitled to precedence over priests alone. It is an error amongst foreign visitors to Rome to consider every prelate as a Bishop, and to place them, as has often occurred in English society, even before British peers who have occupied the highest posts in the service of their country.

As regards the rules of rank amongst diplomatists, they are the same at Rome as elsewhere. Ambassadors, of course, as the immediate representatives of their sovereigns, take the first place, and ought even of Cardinals, although the latter privilege is generally waived in favour of the members of the Sacred College. Ministers Plenipotentiary go before Roman Princes; not so ministers resident, chargés d'affaires, &c., although those of some of the small German, and still less important South American States, may pretend to do so.

In the relations of English with the Roman nobility, it will be the safest and most polite course to give precedence to Cardinals and Roman Princes before members of the British peerage. But it would be out of place to do the same as regards the ordinary prelates, monsignori, &c., and all the minor ranks of Marquises, Counts, &c., many of whom possess no real claim to the titles they assume, especially the younger sons, who often will take the title of the heads of their family, their proper designation being *dei Conti*, or *dei Marchesi*. It is thus that as many as half-a-dozen Marquises and Counts may be found to belong to one family. The assumption of the title of Prince or Duke by the younger members of the baronial families is equally unauthorized, although they will always rank as Princes' or Dukes' sons.

§ 54. *Municipal Government.* — The province of the Comarca of Rome contained, according to the last census, a Pop. of about 326,509, including that of the city. It embraces the districts Tivoli, Subiaco, Palestrina, the towns of Frascati, Albano, and the Agro Romano, or the district more immediately adjoining the city. The Comarca is governed by a president, always a cardinal, his authority only extending to the country outside the walls of Rome, the city itself being under the direction of the municipal body and the director-general of police. The president of the Comarca is assisted by a council of men of property and family, appointed by the government.

The municipal body of the capital consists of a senator (always belonging to one of the high patrician families), who is appointed by the Pope for 6 years, but may be continued, of 8 conservators (*conservatori*), and of 40 councillors. The conservators and councillors have been in the first instance named by the government, but are in future to be elected by their own body with the adjunction of 2 delegates from each of the Rioni or quarters of the city; their time of office is also for 6 years, but they can be re-elected, one half going out by rotation every 3rd

Massimis, Mutis, Patrizzis, &c. As the Capitoline families (*Nobili Conscritti*) became extinct, and enough did not remain to furnish the *Conservatori*, who were appointed by drawing lots from among them, the municipality or *Comune di Roma* added to them many other noble families, who were designated as *Nobili Ascritti*, and afterwards others of lower rank. At every period the Senator of Rome held his nomination from the Pope. Cardinal Consalvi deprived the barons of their feudal rights, and so destroyed the *Camera dei Baroni*, without giving them any compensation.

"The name of Municipality, or *Municipio*, was given by Pius IX. to what was formerly called the *Commune di Roma*; at the same time, a new *Libro d'Oro* for the Capitoline nobility was created by Cardinal Altieri mixing up with the *Nobili Conscritti* the old baronial families, who were not much flattered at the proceeding; and many others of recent origin, in some cases of low extraction.

"Properly speaking, the head of each noble family should bear the most ancient title belonging to his house, and the eldest son, on his marriage, the second in point of antiquity. These titles are sometimes the family name (in the case of the Caetanis), and sometimes derived from their feudal possessions."

year. The duties of the senator and his council are purely municipal, the police being in the hands of the Director-General. By a recent organization of the municipal body, one half of the conservators and councillors must be selected from the nobility and large proprietors, the other amongst the middle classes and the tradespeople. The municipality hold their meetings at the Capitol, the Guildhall or Hôtel de Ville of modern Rome.

The police of Rome is entirely under the Director-General of Police, a high functionary, subordinate to the Minister of the Interior and the Secretary of State, and who has the prisons and inferior criminal courts in his attributions. Under him are the presidents of the 14 Rioni, who are selected amongst the noble families; they must have received a legal education, and are charged with the surveillance of their different quarters; they enjoy also a jurisdiction in civil cases to the amount of 5 scudi; but the secret and political police, as well as the passport department, are under the immediate superintendence of the Director-General, whose residence and offices are in the palace of Monte Citorio.

§ 55. *The Population* of Rome at Easter of 1866 was 210,701, exclusive of strangers, including 5266 Papal troops, according to the official returns. It has been gradually increasing for the last 10 years. It was 153,000 in 1800, from which it decreased gradually until 1813, when it was only 117,900; from then to 1856 it had been constantly on the increase, when it reached 178,798. The average number of births in the last 10 years has been 5606, and of deaths 6139; showing that the increase in the population has arisen from immigration. The number of priests (including 30 cardinals and 36 bishops) and friars is 4359, and of nuns 2169. The resident Jewish population is 4567: they are still compelled to live in the Ghetto, or Jews' quarter—a barbarous system, only now to be met with in the States of the Church, although a relaxation of that rigid rule has been recently made, by allowing some of the most respectable to have shops and counting-houses beyond the precincts of their filthy quarter. There were only 437 resident Protestants.*

The streets of Rome are in general narrow, and paved with small pyra-

* The following table of the present population of the Eternal City (excluding visitors and the French garrison) may interest the statistical inquirer:—

Cardinals	30
Bishops	36
Priests and persons in holy orders	1476
Pupils destined for holy orders	834
Monks and friars	2823
Nuns, Sisters of Charity, &c.	2169
Ecclesiastical population of both sexes, 7373, or a little above 3 per cent. of the whole.	
Pupils in colleges	262
Female pupils in schools and nunneries	1622
Persons in charitable establishments: men, 823; women, 1134	1934
Number of families	41,789
„ males	96,221
„ females	92,589
„ married men	35,061
„ married women	29,249
„ unmarried males	35,061
„ unmarried females	29,249
Soldiers	5266
Prisoners	434
Heterodox, chiefly Protestants	429
Jews	4567

In 1865 the increase of the population had been 3442, chiefly arising from immigration from the provinces annexed to the kingdom of Italy.

The annual births amount to	2·7	per 100.
„ deaths for men	3·10	„
„ „ women	2·74	„
„ „ priests	2·30	„
„ „ monks	0·92	„
„ „ nuns	0·60	„

There are 61 convents for men, and 71 for females; 27 colleges with 1080 pupils; and 58 establishments directed by nuns, for the education of females, with 1618 pupils.

The most numerous religious orders (males) are:—

Franciscans:	Observant friars	182
„	Reformed	140
„	Conventuals	86
„	Buonaventurists	43
„	Capuchins	213
Dominicans		145
Carmelites		127
Augustinians		124
Benedictines and Olivetans		54
Camaldolese, Cisterclans, Carthusians, &c.		92
Jesuits		385
Canons regular, Theatins, Somaschi, &c.		165
Oratorians		85
Different smaller Orders		1042
Of females or nuns:—		
Sacre Cour		133
Dominicans		125
Teresians		99
Benedictines		179
Clarisses, or of Santa Chiara		104

midal masses of lava, quarried near l'Acquacetosa, beyond the basilica of San Paolo, and at Capo di Bove, near the tomb of Cæcilia Metella, on the Via Appia: the Corso and the Via del Borgo, the street leading to St. Peter's, are the only ones which have a foot-pavement on the sides. They were for the most part lighted with oil-lamps; but of late years the streets in the vicinity of the Piazza del Popolo, the Corso, and many of the principal thoroughfares, have been lighted with gas, as ultimately the entire city will be, thanks to an English company, who have erected very extensive works on the site of the Circus Maximus. Several of the main lines of streets are long and handsome, broken by frequent open spaces, or *piazzas*. The town is well drained by a network of sewers chiefly on lines of the ancient *Cloacæ*.

§ 56. *Books on Rome.*—As no city has had so many books written on its history, topography, arts, and institutions as Rome, it would be impossible to notice the thousandth part of them in a work like the present; we must confine ourselves, therefore, to point out those, chiefly of modern date, which will be the most useful in affording accurate information to our countrymen who resort to the Eternal City on its monuments, antiquities, works of art, &c. We have, to the best of our ability, endeavoured to incorporate in the present volume all that will be required by the great majority of visitors.

Of the more modern monuments of Rome, the late Professor Nibby's *Roma Moderna*, in 2 vols. 8vo. 1839,* will be found perhaps the most detailed and accurate description. It forms a suite to his more elaborate work, the *Roma Antica*. Both have been in some measure reproduced in an English form by Mr. Donovan, a clergyman of the convent of SS. Apostoli, who has added details on various subjects, more particularly connected with English history, and of interest to British travellers, and very useful information on Christian edifices and worship in early times.*

Of the Palaces of Rome, M. Letarouilly's *Edifices de Rome Moderne*, 3 vols. 4to., although left unfinished by its author, is the most complete work.

Of the innumerable guide-books in Italian, French, and English, the greater number may be said to be more or less reproductions of that published by Vasi, in the last century. We must except those, however, of Fea and Melchiorri, which have greater claims to originality, their authors having been men of learning and original research. The *Roma e suoi Contorni* of the latter author is perhaps, for the information it contains, the best guide that has hitherto appeared, but the general arrangement is defective.† Robello's *Guide de Rome* is one of the latest, but it is full of errors, and written in a disagreeably pedantic style. Of Plattner's and Uhrlich's abridgment of the *Beschreibung* we will speak hereafter. Dr. Braun's *Rambles through Rome*,‡ forming the first part of his book entitled *Ruins and Museums of Rome*, and translated by its author into English, is in a great measure a *résumé* of Canina's views on the ancient monuments, arranged according to localities, and spread over five days' excursions.

The modern writers on the topography, monuments, &c., of ancient Rome may be classed under two heads —the Italians and the Germans. The latter, of the school of Niebuhr and Bunsen, have printed much on the subject, but in a spirit of contradiction to all archæologists of the Italian school who preceded them in the same branches of research.

Amongst the Italians the great authority of the present day is the late Commander Canina, the president of the Museum of the Capitol, and the most eminent among the Roman archæologists of modern times: he has

* Roma nell' Anno MDCCCXXXVIII., descritta da Antonio Nibby, 2 vols. 8vo. Roma, 1839-41. Parte ii. Moderna.

* Rome Ancient and Modern, by the Very Rev. Jeremiah Donovan, D.D. 4 vols. 8vo. Rome, 1842.

† Guida Metodica di Roma, e suoi Contorni, dal March. G. Melchiorri. 1 vol. 12mo. Roma, 1856.

‡ The Ruins and Museums of Rome, by Emil Braun. 1 vol. 12mo. Brunswick, 1854.

illustrated the ancient monuments of the city in an admirable manner, uniting as he did the talents and information of the antiquarian and scholar with those of the architect, his more immediate profession. Of Canina's works the most generally useful will be found his *Indicazione Topografica*; * accompanied by a large map, it forms an admirable topographical guide to Rome as it stood during the Imperial period, and consequently to most of the antiquities still existing. This work is accompanied by a series of views of the monuments as they now exist, generally in ruins, with the same restored on the opposite page. A very useful complement to the *Indicazione* had been prepared by its author before his death, and has been published by his heirs, the *Esposizione Topografica di Roma, nelle tre prime Epoche*, and in which the description of the city during the ante-Roman, Kingly, and Consular periods is given, forming, with the *Indicazione*, which may be considered its continuation over the Imperial period, a complete topography of the capital of the Roman world.† Persons who wish to obtain more detailed descriptions of these ancient edifices will do well to refer to the magnificent *Roma Antica*,‡ 4 vols. fol., by the same author, which is accompanied by elaborate engraved plans and topographical details of each edifice and locality. Indeed, the *Roma Antica* may be said to have superseded all the works that preceded it on the monuments of ancient Rome. Canina's works can be procured at Spithöver's Library.

The several works of Professor Nibby on ancient Rome are a mine of diligent research. His *Mare di Roma* and *Foro Romano* will well repay a perusal. All his laborious researches were embodied, a short time before his death, in his *Roma Antica*.*

Of works in the English language may be cited those of Messrs. Forsyth, Burgess, Burton, Sir G. Head, and Mr. Donovan, already referred to.

An able article on ancient Rome has been published in the 2nd vol. of Dr. W. Smith's Dictionary of Ancient Geography. It is written with great erudition, fairness, and talent; and as it enters more fully than our space has permitted into questions of classical and topographical criticism, we can recommend it to our readers as a valuable archæological supplement to this Handbook. It has been recently published in a separate form.†

The visitor will find in Professor Ramsay's 'Manual of Roman Antiquities' a mass of useful topographical, archæological, and historical information seldom to be met with in so concise and clear a style; it will form a very useful companion to this Handbook, and is accompanied by woodcuts of the principal ancient monuments.‡

Lord Broughton's 'Italy' will afford some interesting notices on a few of the monuments of Rome, written originally as illustrations to the 4th canto of 'Childe Harold.' As such they possessed more interest than they do now in 1860; it is to be regretted that their author, in republishing them, has preferred abiding by the dicta of the older authorities, overlooking the light that has been thrown upon most of the objects noticed during more than a quarter of a century. The later researches of Canina appear to have been almost unknown to the noble author.

The reader will derive much instruction, conveyed in a very elegant style, from the perusal of the late M. Ampère's work, 'L'Histoire Romaine à Rome,' founded on its monuments,§ which

* Indicazione Topografica di Roma Antica, del Commendatore Luigi Canina. 1 vol. 8vo. Rome, 1850.

† Esposizione Topografica di Roma Antica, nelle tre prime Epoche, Anteromana, Reale, e Consolare, del Commendatore Luigi Canina. 1 vol. 8vo. 1855. Published only in 1858.

‡ Gli Edifizj di Roma Antica e sua Campagna, divisa in due Sezioni. Sezione I., La Città, 4 vols. folio. Sezione II., La Campagna, 2 vols. folio. Roma, 1~55-56.

* Nibby, Roma nell' Anno MDCCCXXXVIII. Parte i. Antica. 2 vols. 8vo. 1838-39.

† Ancient Rome, by Thomas H. Dyer. 1 vol. 8vo. London, 1864.

‡ A Manual of Roman Antiquities, by Wm. Ramsay, M.A., Professor in the University of Glasgow. 1 vol. 8vo. 5th edit. London, 1862.

§ 'L'Histoire Romaine à Rome, par J. J. Ampère, de l'Académie Française.' 2 vols. 8vo., Paris, 1862, extending to the Invasion of the

their talented author had made for many years, and on the spot, the object of his researches and studies.

The principal work of the German school is the *Beschreibung der Stadt Rom*,* commenced in 1828 and completed in 1842, by Bunsen, Plattner, Rostell, Gerhard, Uhlrichs, &c., with a few contributions of an earlier date by Niebuhr. It forms a very detailed guide to the monuments of the ancient and modern city, by persons of learning, industry, and research long resident on the spot. The principal contributor in the archæological department was the late Chevalier Bunsen, at one time Prussian minister in England; in the portion relative to the modern city, its palaces, churches, &c., Mr. Plattner. The mode in which the work was published, at long intervals between the volumes, and its consisting of a series of separate incompletely connected dissertations, render its perusal unsatisfactory, and detract from its merit as a guide; whilst its systematic opposition to all those who preceded in the study of the topography and determination of the monuments, in unsettling the mind of the visitor, takes away much of his interest in the sites of classical antiquity with which he is surrounded. The plates with which the *Beschreibung* is accompanied are copied from other works, and are too few for its illustration. No part of the environs of Rome are touched upon in the *Beschreibung*. Persons unacquainted with German will find a clear and impartial account of the views of the archæologists of the Beschreibung in the article Rome of Dr. Smith's Dictionary of Ancient Geography.

An abridgment † of the *Beschreibung* was published in a single volume in 1844 by Plattner and Uhrlichs, and will be found to contain the most recent views of the German authors on Rome; it is in fact their Handbook, and that used generally by their countrymen.

A vast number of works have appeared on the museums and galleries of Rome. As regards statuary, the *Museo Pio Clementino* stands unrivalled. Dr. Braun, in the 2nd part of the work above referred to, has given a description of the most remarkable specimens of ancient sculpture, both in the public and private collections. The author, in his notices, has perhaps aimed more at bringing forward his own peculiar views on ancient art, than conveying to his reader the artistic merits and history of the objects noticed. Touching art in the abstract the author's views are very German. Persons interested in the architecture of the more early Christian edifices of Rome will find excellent plans of all of them, with a copious explanatory text, in Canina's Tempi Christiani;* in Hubsch's 'Monumens de l'Architecture Chrétienne,'† of the Basilicas in particular in 'Die Basiliken Christichen Roms,' by Guttensohn and Knapp, 1 vol. fol., with an explanatory introduction by Bunsen; and of many of the churches, not only of Rome, but of Southern Italy, in Schultz's 'Baudenkmaler,' 4 vols., with atlas, 1863. Fontana's work on the Churches of Rome contains a number of good outline illustrations and plans of the most remarkable Christian edifices in the modern city and its immediate vicinity, and of the principal works of art contained in them, accompanied by a concise explanatory text; it will prove a good illustration of the Ecclesiastical Monuments in the Capital of Christianity.‡ A very useful supplement to the latter will be found in Tosi's work on the Sepulchral Monuments of the 15th and 16th cent., the best period of this department of art.§

Gauls; the 2 subsequent vols. embracing to the Reign of Constantine

* Beschreibung der Stadt Rom. 5 vols. 8vo. and Atlas. 1830 to 1842.

† Beschreibung Roms ein Auszug aus der Beschreibung der Stadt Rom, von Ernst Plattner und Ludwig Uhrlichs. 1 vol. 8vo. 1845.

* Richerche sull'Architettura pur propria dei Tempi Christiani. 1 vol. fol. Roma. 1846.

† Monumens de l'Architecture Chrétienne depuis Constantin jusqu'à Charlemagne, par Henri Hubsch. 1 vol. fol., Paris, 1866.

‡ Raccolta delle Migliori Chiese di Roma e Suburbane, da Giacomo Fontana. 4 vols. fol. Romo, 1853-56.

§ Descrizzioni de' Monumenti Sepolcrali del xv. e xvi. Secoli, nelle Chiese di Roma. 5 vols. folio. 1861.

On the environs of Rome the most generally useful works will be found to be Nibby's *Viaggi*, and especially his more recent one, the *Dintorni di Roma*,* 3 vols. 8vo., and Sir William Gell's *Topography of Rome and its Vicinity*.† In both works the localities are arranged alphabetically, with descriptions of their present state, their ancient remains, &c. In Nibby's work these notices are much more detailed and better founded on personal observation, whilst there is greater space devoted to the recent history of each place, its more modern monuments, &c. Both are accompanied with very indifferent maps, which have been entirely superseded by the later accurate Austrian and French surveys.

Canina, who published at various times a series of notices on several of the more interesting sites in the environs of Rome, collected them together in a large work, a short time before his death—*Gli Edifizi Antichi dei Contorni* di Roma,‡ which forms a suite to his *Roma Antica*, and embraces in its descriptions all the important sites of ancient Latium; those of Etruria, bordering on the latter, being given in his *Etruria Maritima:* in the present publication the several classical localities are arranged according to the great highways issuing from the city, on or near which they are situated: they include the Via Appia, the sites on the Alban and Tusculan Hills, the Ports at the mouth of the Tiber, and the line of coast to Antium; Preneste, Gabii, Tivoli, and the valley of the Anio; the whole accompanied by a large Map, in 6 sheets, of the Campagna and its encircling mountains and valleys, and elaborate plans and restorations of all the ancient monuments still standing.§

Upon the fine arts generally the most useful works for the visitor will be Crowe and Cavalcaselle's 'History of Painting in Italy,'* Kugler's 'Italian Painting,'† Miss Farquhar's 'Dictionary;'‡ and for sculpture, Mr. Perkins's 'Tuscan Sculptures,'§ many of the works described in it being at Rome.

The best information on the mosaics in the churches will be found in Ciampini's *Monumenta Vetera*, 3 vols. fol. 1757; and still better, in the work now in course of publication by Spithöver, *Musaci delle Chiese di Roma*, with very neat chromo-lithographic copies and descriptive notes by Cav. di Rossi. Mr. J. H. Parker's pamphlet, *On the Mosaics of Rome and Ravenna*, Lond. 1866, although incomplete in many respects, may be usefully consulted.

On the mediæval history of Rome, very little attended to since the publication of the *Decline and Fall* by Gibbon, the reader will derive much useful information on the principal events of the period, and many interesting topographical details, from Dr. Gregorovius' work, 5 vols. of which have appeared, and embrace to the reign of Boniface VIII.; when completed it will come down to the sack of Rome in 1527 by the Constable de Bourbon:‖ and from Mr. Dyer's more recently published 'History.'¶ The work of Mr. J. H. Parker, on the Styles of Building of Ancient and Mediæval Rome,** will prove a valuable addition to the library of the artistic and archæological visitor to the Eternal City.

§ 57. *Maps of Rome and its Environs.*—As regards the topographical details and physical features of the country, the map,

* Analisi Storico-Topografico-Antiquaria della Carta de' Dintorni di Roma, di A. Nibby. 3 vols. 8vo. Roma, 1848-49.

† The Topography of Rome and its Vicinity, with Notes by Bunbury. 1 vol. 8vo.

‡ Gli Edifizi Antichi dei Contorni di Roma, dal Com. Luigi Canina. 2 vols. fol. Roma, 1856.

§ For works on the catacombs and early Christian monuments, see pp. 338-340.

* Crowe and Cavalcaselle, History of Painting in Italy, from the 2nd to the 16th century. 2 vols. 8vo. London, 1864.

† Kugler, Handbook of Painting.

‡ Dictionary of Painters; Italian Schools. Edited by Sir Charles Eastlake. 2 vols. 8vo. London.

§ C. M. Perkins, Tuscan Sculpture. 2 vols. royal 8vo London, 1863.

‖ Geschichte der Stadt Rom im Mittelalter. Stuttgardt, 1859-1863. An interesting abstract of this work, by a writer well acquainted with the topography of Rome, has appeared in the Quarterly Review (No. 229).

¶ History of Rome. By T. Dyer. 1 vol. London, 1865.

** The Architectural Antiquities of Rome. By John Henry Parker, F.S.A., &c.

in 4 sheets, published in 1857 by the French Depôt de la Guerre, is the best;* and next to it that of the Austrian Government, forming a part of the general map of Central Italy.† The Roman Topographical Department (*Officio del Censo*) has published a map of the province in which Rome is situated, in 9 sheets, on the same scale, $\frac{1}{50000}$, as the French map; but, except that it shows the different classes of roads more distinctly, and gives the names and boundaries of the larger landholdings, it is inferior, especially in the topographical details, to the French and Austrian surveys.‡ The map in 2 sheets, published by the Roman Censo in 1839, is very accurate, but, like that of General Molkte in 1 and 2 sheets (they may be procured at Spithover's), embraces a limited extent of the Campagna; both have the advantage of having most of the by roads and the names of many of the farms marked upon them.§ As regards local and antiquarian details, Canina's Pianta Topografica, in 6 sheets, will be indispensable to the archæological excursionist. Piale has published a general map of the Environs of Rome, in one sheet, which will answer the purpose of many visitors. Of the modern city, the best is that published by Cuccioni, 18, Via Condotti, *Pianta topografica*, in 2 large sheets, and a reduction of the same, with additions, in 1 sheet, the most convenient pocket map for the traveller. Letarouilly's map, in 1 sheet, is good, and beautifully engraved. Piale's map is also good. Fornari's, published in 1859, is the most recent plan of Rome. Although coarsely executed, it is very correct in its details, and many of the recent discoveries are more accurately laid down upon it than on Letarouilly's and Piale's. It has a great advantage in the names of the streets being engraved upon them. We have endeavoured to give to our readers in that annexed to this Handbook as good a plan as possible, founded on the most accurate and recent surveys and on our own explorations, and to place on it every detail, both as regards the ancient and modern city, which visitors will require, so as to render it unnecessary to burthen themselves with any other. Most of the above maps have the principal ancient edifices marked on them; but for those who wish to study in detail the topography of ancient Rome Canina's maps will be necessary — one, of the ancient portion of the city, in 15 sheets, upon which all the ruins, with the restoration of the edifices of which they formed a part, are marked; and another, in 4, of the entire city, with indications of the modern streets and of all the ruins. The latter will serve most purposes of the classical traveller. For portability, the maps of ancient and modern Rome, published by the Society for the Diffusion of Useful Knowledge, will be useful; although, from the limited scale upon which they are constructed, many interesting details and names of streets are necessarily omitted.

The only general work on the Physical Geography and Geology of Rome and its immediate environs is Brocchi's 'Suolo di Roma,' 1 vol in 8vo., accompanied by a topographical and geological map of the space within the walls. The geologist will find, in the Museum of the Sapienza (see p. 302), an interesting collection of rocks and fossil organic remains, illustrative of Brocchi's descriptions, and made under the direction of that eminent naturalist. The Papal government is now engaged in having geological surveys made of its different provinces; those of the Comarca, Viterbo, and Civita Vecchia, have been nearly completed under the direction of Professor Ponzi; our countrymen Professor James Forbes and Sir R. Murchison have published interesting papers on the geology of the Latian hills and of the surrounding Campagna; and some excellent indications on the same subject will be found in Leopold

* Carte de la partie Sud-Ouest des Etats de l'Eglise, redigée au Dépôt de la Guerre, d'après la Triangulation et les Levées exécutés par les Officiers d'Etat-Major. Paris, 1857.

† Carta Topografica dello Stato Pontificio e del Gran Ducato di Toscana. Vienna, 1854.

‡ Carta Topografica di Roma e Comarca, disegnata ed incisa nell' Officio del Censo. Roma, 1863.

§ See also at p. 471.

von Buch's 'Letters on Italy' (in German), and in a paper of the Marquis Lorenzo Pareto on the district N. of Rome. The so-called Geological Supplement to Cav. de Rossi's work on the Catacombs is a misapplication of the term in its generally received sense. The most useful works on the Botany of the environs of Rome will be the *Prodromus Floræ Romanæ*, by Professor Sanguinetti, in 4to.; and on their Zoology, Prince Charles Bonaparte's *Fauna Italica*.

§ 58. *Artists' Studios.*—Among the characteristics of Modern Rome capable of affording high interest to the intellectual visitor, there are few that offer a greater charm than the artists' studios. Travellers in general are little aware of the interest which they are calculated to afford, and many leave Rome without making the acquaintance of a single artist. In the case of English travellers, in particular, this neglect is more inexcusable, as some of our countrymen are amongst the most eminent artists of the Eternal City, and many of their finest works are to be found in the private galleries of Great Britain. The instruction to be derived in the studios of these gentlemen is afforded on all occasions in the most obliging manner.

The following list only embraces the most celebrated of the artists of Rome, and more particularly those of English and American origin. A useful little book has been published in English, '*The Artistical Directory, or Guide to the Studios of the Italian and Foreign Painters and Sculptors resident in Rome*,' by Signor Bonfigli, but which requires revision; another is in preparation at Spithöver's Library.

Sculptors.—*Adams, John* (English), 5A, Via Margutta, formerly one of the travelling students of the Royal Academy, and one of its regular exhibitors; a very talented artist. *Akermann* (German), 93, Piazza dei Capuccini; his Christ on the Cross, and a Deposition, very good. *Benzoni* (Italian), 73, Vicolo del Borghetto, out of the Via Babuino, near the Piazza del Popolo, a sculptor of considerable reputation, many of whose works are in England. *Bienaimé* (Italian), No. 16, Via di S. Basilio, one of the professors at the Academy of St. Luke's. *Bisetti* (Piedmontese), No. 45, Vicolo del Vantaggio, a clever artist, and whose groups of Hope and Innocence have been justly admired. *Cardwell* (English), No. 14, Via di S. Sebastianello, near Piazza di Spagna; his Diana places him in a high rank amongst modern sculptors. *Engel* (Hungarian), 54, Corso, several of whose works are in England. *Epinay* (from the island of Mauritius), 54, Via Sistina, a very rising artist; he has executed some good monumental statues in bronze for his native island; a group of Hannibal when young attacked by an eagle, emblematical of the strife between Carthage and Rome, and several female groups, &c. *Foley, Miss* (American), 25, Via Due Macelli. *Giacometti* (Roman), No. 41, Piazza Barberini; his groups of our Saviour and Judas, and of Pilate showing Christ to the people, are very good. *Huseltine* (American), No. 119, Via Margutta. *Hosmer, Miss* (American), No. 116, Via Margutta, one of the very few pupils of our great sculptor Gibson; her studio is a bijou of arrangement and decoration, quite unique in its kind at Rome or elsewhere, and is open at all times to the public, the talented artist herself receiving visitors generally from 1 to 2 o'clock: Miss Hosmer's most remarkable works are her Sleeping and Waking Fauns, the group of Puck, the colossal statue of Zenobia, her Beatrice Cenci, the tomb of Miss Falconet in the ch. of S. Andrea delle Fratte, the fountain and metal gates executed for Lady Alford, and Lord Brownlow;—and *Imhoff* (Swiss), 8, Piazza Barberini; his Atalanta and Rebecca are admired. *Ives* (American), 39, Via Babuino; the statue of Pandora is one of his best works. *Kelly* (Roman), 74, Via di S. Nicolo di Tolentino. *Kölberg* (German), a pupil of Thorwaldsen's, 29, Via della Purificazione, an artist of considerable merit. *Kopf* (German). *Lewis, Miss* (American), 27, Via della Frezza. *Lombardi*, a talented artist from Brescia, Via Babuino, close to the ch. of i Greci; several of his sta-

tues and groups are very graceful and admired. *Macdonald* (English), No. 7, Stalle de' Barberini, out of the Piazza Barberini: in addition to some imaginative works of very high order, Macdonald has obtained more reputation for the truth and beauty of his busts than any sculptor in Rome; he is now at the head of British artists established in Rome. *Alexander Macdonald*, son of the former, at his father's studio, a rising young artist, who has already produced some good busts. *Meyer* (German), 504, Corso. *Montague Hartley* (American), 29, 30, Via delle Lavandare, Piazza dell' Oca. *Mozier* (American), No. 54, Via Margutta, who has produced many graceful statues, most of which are gone to the United States. *Rinehart* (American), 58, Via Sistina, who occupies the highest position amongst the sculptors from the New World. *Rinaldi* (Roman), No. 27, Via delle Colonnette, in Canova's Studio, of whom he is one of the few remaining pupils; he is also Professor at the Academy of St. Luke's; his Ulysses recognized by his Dog, in the Marquis of Westminster's Collection, and the Joan of Arc, executed for King Louis Philippe, are amongst his best works. *Rogers* (American), No. 53B, Via Margutta; his statue of Pandora is a justly admired piece of sculpture. *Rosetti* (Milanese), No. 55, Via Margutta; his female statues and groups possess great poetical grace and beauty; his Esmeralda, so justly praised by Victor Hugo, has been with reason much admired: Rosetti has produced several very handsome decorative bas-reliefs for tables, chimneys, &c. *Simonds* (English), 6, Via di San Nicolo di Tolentino. *Spence* (English), No. 10, Via degl' Incurabili, one of our most talented British sculptors, who has produced some beautiful works of late years—the Highland Mary and its pendant Jeanie Deans, the Seasons, Venus and Cupid, and a large group of the Finding of Moses amongst the number. *Stebbins, Miss E.* (American), 11A, Via di S. Basilio. *Steinhauser* (German), 12, Piazza Barberini. *Stocchi* (Roman), No. 28A, Via Gesu Maria, out of the Via Babuino. *Story, W.* (American), ranks amongst the most eminent foreign sculptors at Rome since his production of the statues of the Sibyl and Cleopatra, which were so much admired at the Great Exhibition of 1862, since which Mr. S. has executed statues of Sappho and Saul, and is now engaged on a monumental one of E. Everett for his native city, Boston: Mr. Story's studio at No. 14, Via di S. Nicolo di Tolentino, is only open to general visitors on the Saturdays. *Tadolini* (Italian), from the Republic of San Marino, No. 150A, Via Babuino, a very good and prolific sculptor. *Tenerani*, No. 40, Via delle Colonette, out of the Piazza Barberini, a native of Carara, and now the head of the Roman school of sculpture, uniting the finest dramatic taste with a deep feeling of nature in his productions; his Descent from the Cross in the Torlonia Chapel at the Lateran, his Wounded Venus and Psyche, and his Angel of the Resurrection, are among the fine productions of modern art: Tenerani's last productions are his statue of the late Count Rossi in the Villa Rignano Massimo (p. 53), and the monumental group on the Tomb of Pius VIII. at St. Peter's. *Wood, Shakespeare*, No. 504, Corso. *Wood, Warington*, 5, Piazza della Trinita dei Monti. *Woolf* (Prussian), No. 131, Via delle Quattro Fontane, of the school of Thorwaldsen.

Painters.—Amici (Roman), painter in water-colours of groups of peasantry, cattle, &c., author of a good series of engraved views of Rome. *Benouville* (French), 61, Via di Babuino, one of the most eminent landscape-painters, both in oils and water-colours, at Rome. M. B. receives a limited number of pupils at his studio, having separate rooms for ladies and gentlemen. *Benyon* (English), 53, Via Margutta, water-colours. *Brandt, Otto* (Russian), No. 39, Via Babuino. *Bompiani* (Roman), 7, Vicolo del Vantaggio. *Brennan, M.* (English), 76, Vicolo Borghetto, genre and portrait painter in oils. *Brodsky* (Russian), 46, Via di S. Nicolo di Tolentino. *Bühlmann* (Swiss), 95, Piazza dei Cappuccini, Italian landscapes in oils. *Capalti* (Roman), No. 14, Ripa di Fiume, near the Piazza del Popolo, without a

rival in Rome as a portrait-painter, well known in England for his numerous works of the latter description painted for our countrymen. *Canevari* (Roman), No. 110, Piazza Borghese, painter of portraits in oils and chalks. *Carta, Cavaliere* (Roman), Professor at the Academy of St. Luke's of Historical Painting, No. 7, Piazza Barberini. *Chapman* (American), 135, Via di Babuino, landscape-painter, and author of an esteemed work on the 'Elementary Principles of Art.' *Chierici*, 33, Via delle Mercede, a talented artist in oils. *Coghetti* (Roman), historical painter, Palazzo Altemps, Piazza di S. Apollinare; *Coleman* (English), No. 26, Via dei Zucchelli, out of the Via Felice; Mr. C. is author of a series of very spirited etchings of animals and scenery, and groups of cattle in the Campagna. *Consoni* (Roman), historical, chiefly for sacred subjects, No. 7, Vicolo del Vantaggio. *S. Corrodi* (Swiss), water-colours. *Desoulavy* (English), No. 33, Via Margutta, one of the most talented amongst our English landscape painters. Few have in modern times invested the ruins and classical scenery about Rome with a greater interest. *Dunbar* (English), 4, Via in Arcione, artist in water-colours. *Flatz* (German), a very talented painter, chiefly of sacred subjects: his studio, open to visitors only on Saturdays, is at No. 3, Via di Mario de' Fiori. *Frey* (Swiss), 57, Via della Frezza, lately dead, but his studio kept open by his widow with several of his works. *Gagliardi* (Roman), Palazzo Giustiniani, near the post-office, good historical painter, chiefly in fresco. *Guglielmi*, 155, Via Babuino, for busts and medallions. *Hardmuth* (Austrian), Via del Borghetto al Popolo, genre and portraits. *Koëlman* (Dutch), No. 57, Via del Olmo, near Santa Maria Maggiore, one of the best copyists in miniature of the works of the Old Masters. *Lehman* (German), 53, Via Margutta, whose studio is only open to visitors on Saturdays after 1 o'clock, an artist from Hamburg of great talent, as historical, genre, and portrait-painter. Mr. L. is well known in England, where most of his works exist, and as an exhibitor at the Royal Academy; his group of Graziola, and the Cleansing of a Canal by Buffaloes in the Pontine Marshes, have been particularly admired. Mr. L. has opened a studio for ladies, for drawing from living models. *Lindermann* (German), No. 39, Via Babuino, landscapes in oils; author of a series of handsome chromo-lithograph views of Italian scenery. *Maës* Dutch), 33, Via Margutta, landscapes and figures in oils and water-colours. *Marianecci* (Roman), 33, Via Margutta, copyist in water-colours; he has executed many of those of the early Italian Masters, published by the Arundel Society of London. *Minardi* (Roman), Palazzo Colonna, is considered one of the best draughtsmen in Italy, and amongst the first authorities on paintings by the great masters. *Montalant* (American), landscape-painter, 53, Via Margutta. *Moore, J. C.* (English), 68, Via Sistina, landscape and water-colours. *Müller* (Swiss), 60, Piazza Barberini, landscapes in oils. *Newbold* (English), 156, Via Sta. Pudenziana, landscape, chiefly of scenery about Rome. *Nicholls* (English), 4, Vicolo dei Greci, landscapes. *Overbeck*, No. 72, Via di S. Nicolo di Tolentino (German); his studio is open on Sundays and holidays from 2 to 4 p.m. to visitors. This eminent German was one of the first masters of the modern school who recurred to the simple manner of the early Italian painters, or, as it is now designated, the pre-Raphaelite style. His subjects are chiefly of a religious character, and are particularly adapted to the devotional feeling which characterises the period of art which he has adopted as his model. *Pasqualoni* (Roman), historical subjects; Palazzo Giustiniani. *Passini* (German), water-colour drawings of architectural subjects and figures. *Plitner* (German), No. 16, Via di San Isidoro, for historical subjects, many of which are in England: Mr. P. is son of one of the most learned contributors to the German Beschreibung, and a very talented artist. *Podesti* (Roman), in great repute as an historical and fresco painter. *Poingdestre* (English), 36, Vicolo dei Greci, a most talented

landscape-painter in oils; his subjects of groups of animals, and his large paintings of scenery in the Apennines, are unrivalled; none more so than his views of Norba, of the mountain-region of Guadagnolo, and of the marble-district of Carrara. *Pollak* (German), tableaux de genre. *Porcelli* (Roman), historical, Palazzo Valentini, Piazza dei Santi Apostoli. *Riedel* (German), No. 55A, Via Margutta, celebrated for the effects of lights and shades in his paintings. *Rivière* (English), 36, Vicolo dei Greci, a very clever artist in water-colours. *Romako* (Austrian, genre and portraits, No. 21, Via di Porta Pinciana. *Ropes* (American), No. 53, Via Margutta, Roman and Neapolitan landscape scenery in oils. *Sanctis* (Roman, portraits and historical. *Strutt, Arthur* (English), No. 81, Via della Croce, uppermost floor, a very clever painter of landscapes, scenery about Rome, and groups of Roman peasantry and cattle; he has produced some large subjects of the Campagna, of its aqueducts, and of the scenery along the Via Appia, so deservedly admired. Mr. S. gives lessons, and can be highly recommended as a teacher for landscape-drawing and painting; he is the author of an interesting book of travels in Calabria. *Telton* (American), 20, Via di San Basilio. *Wieder* (German), 93, Via Babuino, genre and landscapes. *Williams, Penry* (English) No. 13, Piazza di Mignanelli, close to the Piazza di Spagna, without exception the most eminent painter in Rome of scenery and groups of peasantry; his manner is peculiarly his own; his feeling for everything that is beautiful in nature is combined with the most delicate and truthful execution; his views of scenery, with his lovely groups of peasantry, cattle, and flowers, are unrivalled. No painter in modern times has better succeeded in representing with accuracy the outline of the distant mountains, and the splendid colouring cast by an Italian sun over the Campagna, and the ruins scattered over it. *Yonge, J. B.* (English) 29, Via delle Lavandare, Piazza dell' Oca, hunting scenes.

Copyists.—*Bottini*, 9, Ripa di Fiume. *Britti*, at the Corsini Gallery. *Campanile*, 77, Via della Croce. *Casabianca*, Palazzetto Borghese. *Miss Chawner. Church, Miss* (American), for copies of costumes, 72, Via di S. Nicolo di Tolentino. *Chatelain, Augusto*, 226, Via di Ripetta. *Corazza*, 8, Via Gregoriana. *Cortazzi*, Via di Babuino. *Mazzolini*, Palazzo Capranica, Piazza di Monte Citorio; the best copyist in Rome, and most to be depended on, for the larger devotional and historical subjects; he has always a large stock of copies on hand, visiting the different Italian galleries during the summer months. *Nannetti*, keeper of Sciarra gallery of paintings, 62, Via della Frezza. *Pagani*, No. 42, Piazza Barberini. (See also at p. xxv., § 32.)

59. *Table of Moneys, Weights, and Measures, in use at Rome, showing their English Equivalents.*—

By a recent decree of the Papal Government the decimal system of moneys in use in France and in other parts of Italy has been introduced into the Pontifical States, the unit being the Lira Pontificia, equal in value and dimensions to the French franc; the coins being—in *gold*, of 100, 50, 20, 10, and 5 lire; in *silver*, of 5, 2½, 2, 1, and ½ lire; and in *bronze*, of 10, 5, 2½, and 1 centimes, or of 2, 1, ½, ⅕ *soldi*.

Still, the old Roman coinage continuing in extensive circulation, the following table of the principal moneys will be useful:—

ROMAN COINS.

	£.	*s.*	*d.*
Gold.			
Scudo = 10 pauls * .. =	0	3	11¾
Doppia of 2½ scudi	0	9	11
Gregorino of 5 scudi ..	0	19	10
Silver.			
Scudo	0	3	11¼
Mezzo scudo	0	1	11¾
Papetto, 2 pauls	0	0	10
Paul = 10 baiocchi ..	0	0	5
Mezzo paolo	0	0	2½
Copper.			

1 baiocco = 5 quattrini, about ½*d.*

* At the average rate of exchange, 50 pauls for a pound sterling, but which is constantly varying, according to the rise or depreciation in the value of the paper circulation of the Banca Romana, this depreciation having reached 20 per cent. in the last 12 months, and the premium on silver coinage 8 per cent. (Dec. 1866).

The following table gives the relative values of the new and old coinage:—

New Coinage.

	sc.	pa.
100 francs =	18	6
50 „	9	3
20 „	3	72
10 „	1	86
5 „	0	93

Old Coinage.

	lire	c.	c.
Scudo =	5	37	5
2 paul piece or papetto	1	7	5
1 paul	0	53	7
½ „	0	26	9

Measures of Length.

Roman foot = Eng. in.	$11\frac{7}{10}$
Roman palm	$8\frac{3}{10}$
Braccio of 4 palms	$33\frac{7}{10}$
Braccio, used in measuring silk goods	27
Canna of 8 palms	$66\frac{4}{10}$
Roman mile .. Eng. yds.	1628

Measures of Capacity.

Barile of wine .. Eng. galls.	$12\frac{6}{10}$
Barile of oil	$12\frac{6}{10}$
Bocale .. Eng. quarts	$1\frac{6}{10}$

Measure for Land.

The rubbio .. Imperial acres	$4\frac{6}{13}$

Weights.

Roman pound = Eng. avdp. (within a trifling fraction) oz.	$12\,(11\,\frac{93}{100})$
Roman pound used in weighing gold and silver, divided into 12 oz. or 288 denari = Eng. Troy grs.	5187
Roman ounce	$432\frac{4}{4}$
Denaro	18

§ 60. CHRONOLOGICAL TABLES.

A. KINGLY PERIOD.

B.C.
753 Foundation of Rome by Romulus.*
716 Numa Pompilius.
673 Tullus Hostilius.
640 Ancus Martius.
616 Tarquinius Priscus.
578 Servius Tullius.
534 Tarquinius Superbus.

B. REPUBLICAN PERIOD.

509 Lucius Junius Brutus and Valerius Publicola, Consuls.
501 Institution of the Dictatorship.
494 Secession of the Plebeians to the Mons Sacer; institution of the Tribunes.
483 First war with Veii, which lasted until B. C. 474.
459 War with the Volscians.
452 Institution of the Decemvirs.
449 Second secession of the Plebeians to the Mons Sacer.
406 Second war with Veii.
396 Veii taken by Camillus.
390 Rome taken by the Gauls.
343 First war with the Samnites.
340 First war with the Latins.
326 Second war with the Samnites, which lasted until 304.
298 Third war with the Samnites, which lasted until 290.
286 Last secession of the Plebeians.
281 Invasion of Italy by Pyrrhus.
264 First Punic War, which lasted until 241.
225 War with the Gauls—ended in 222.
218 Second Punic War—lasted until 201.
215 War with the Macedonians and the Gauls.
191 War with Antiochus; his defeat in 190.
187 War with the Ligurians, until 175.
171 Third war with the Macedonians under Perseus.
149 Third Punic War—lasted until 146.
146 Destruction of Carthage.
143 Numantine War.
113 War with the Cimbri.
111 War with Jugurtha—lasts until 106.
106 Birth of Pompey and of Cicero.
100 Birth of C. Julius Cæsar.
90 Social or Marsic War, ends in 88—Sylla Consul.
88 First war with Mithridates—lasts until 84.
86 Death of Caius Marius.
82 Sylla appointed Dictator; dies in 87.
74 Second or Great War with Mithridates—lasts until 63, in the Consulate of Cicero.
65 Catiline's first conspiracy; second in 63; death in 62.

* The year of the foundation of Rome is differently stated by ancient writers; that given by Varro, 753 years before the received commencement of the Christian æra, is generally adopted. Polybius gives 750 Cato, 751; and Fabius Pictor, 747. The first of these dates corresponds to the 4th year of the 6th Olympiad of the Greek chronology.

B.C.
63 Birth of Augustus.
— First Triumvirate (Julius Cæsar, Pompey, and Crassus).
59 Julius Cæsar Consul.
58 Cæsar's Campaigns in Gaul—the last in 50.
49 Civil War between Cæsar and Pompey.
49 Julius Cæsar Dictator.
48 Battle of Pharsalia.
44 Assassination of Julius Cæsar, aged 56.
43 Second Triumvirate (Octavian, Antony, and Lepidus); death of Cicero.
42 Battle of Philippi.
31 Battle of Actium.
30 Death of Mark Antony.
27 Octavian proclaimed Emperor, as Augustus, being then Consul for the seventh time with M. Agrippa.

Years of commenc. of reign. *C.* IMPERIAL PERIOD.
27 Augustus, Pontifex Maximus in B.C. 12, æt. 36.
A.D.
0 Birth of our Saviour, according to the common æra, or more probably 3 years earlier, that of the death of Herod, A.U.C. 750, in the Consulate of Cornelius Lentulus and Valerius Messalinus.
14 Tiberius.
37 Caligula.
41 Claudius.
54 Nero.
69 Galba (Servilius Sulpicius).
69 Otho.
69 Vitellius.
70 Vespasianus (Flavius).
70 Titus (Flavius Vespasianus).
81 Domitianus (Titus).
96 Nerva.
98 Trajanus (Marcus Ulpius).
118 Hadrianus (Trajanus).
138 Antoninus (Titus Ælius).
161 Marcus Aurelius, Antoninus and Lucius Verus.
180 Commodus (L. Ælius Aurelius).
193 Pertinax (P. Helvius).
193 Didius Julianus.
193 Pescennius Niger.
193 Septimius Severus (Lucius).
211 Caracalla (M. Aurelius Antoninus).
217 Macrinus.
218 Elagabalus (Marcus Aurelius).
222 Alexander Severus (M. Aurelius).
235 Maximinus (Pius).
238 Gordianus I. and II.
238 Pupienus (Maximus).
D. Cœlius Albinus.
238 Gordianus III.
244 Philippus.
249 Decius (C. Messius Quintus Trajanus).
Gallus (C. Vibius Trebonianus).
252 Volusianus Æmilianus.
253 Valerianus (P. Licinius).
Gallienus (P. Licinius).
261 Gallienus, Macrianus, Valens, Calpurnius Piso, Aureolus, Odenathus.
268 Claudius (Gothicus).
270 Aurelianus (L. Domitius).
275 Tacitus (M. Claudius).

Began to reign.
A.D.
276 Florianus.
276 Probus (M. Aurelius).
282 Carus (M. Aurelius), Carinus, and Numerianus.
284 Diocletianus (C. Valerius), Maximianus.
305 Constantius (Fl. Valerius).
Galerius.
306 Constantinus (Fl. Valerius) the Great, Maximinus II., Maxentius, Maximianus.
337 Constantinus II.
Constantius II.
Constans.
360 Julian the Apostate (Flavius Clarus).
363 Jovianus (Flavius).
364 Valentinian I. (Valens).

DIVISION OF THE EMPIRE.

WESTERN.

364 Valentinianus and Gratianus.
375 Gratianus and Valentinianus II.
383 Valentinianus II.
395 Honorius.
425 Valentinianus III.
455 Petronius Maximus.
455 Avitus (Flavius Cœcilius).
457 Marjoranus (Julius).
461 Severus (Libius).
467 Anthemius (Procopius).
472 Olybius (Anicius).
473 Glycerius (Flavius).
474 Nepos (Julius).
475 Romulus Augustulus.
Fall of the Western Empire.

EASTERN.

364 Valens.
379 Theodosius the Great.
383 Arcadius.
395 Arcadius.
408 Theodosius II.
450 Pulcheria and Marcianus.
457 Leo I. (Flavius).
474 Leo II.
474 Zeno.
491 Anastasius I.
518 Justinus I.
527 Justinian (times of Belsarius and Narses)
565 Justinus II.
578 Tiberius II.
582 Mauritius.
602 Phocas.
610 Heraclius.
641 Heraclius, Constantinus, and Heracleonas
641 Constans II.
668 Constantinus II.
685 Justinianus II.
711 Philippus Bardanes.
713 Anastasius II.
716 Theodosius III.
718 Leo II. (Isauriensis).
741 Constantinus IV. (Copronymus).
775 Leo IV.
780 Constantinus V.
797 Irene.
802 Nicephorus.

LIST OF SOME OF THE MOST CELEBRATED MEN IN ROMAN HISTORY.

—Historians (H); Poets (P); Generals (G); Orators (O); Statesmen (S).*

Agrippa, Marcus Vipsanius (G)	B.C. 63-12
Ammianus Marcellinus (H)	fl. about A.D. 380
Belisarius (G)	A.D. 505-563
Camillus (G)	B.C. 367
Cassiodorus (H)	A.D. 468
Cato the Censor (S)	B.C. 234-189
Cato of Utica (S)	B.C. 95-46
Catullus (P)	B.C. 87-57
Cicero (O, S)	B.C. 106-43
Claudian (P)	fl. A.D. 380
Diodorus Siculus (H)	fl. A.D. 8
Dion Cassius (H)	A.D. 155-220
Ennius (P)	fl. B.C. 220
Eutropius (H)	fl. A.D. 61
Gellius Aulus (H)	A.D. 117-180
Gracchus Sempronius (S)	fl. about B.C. 163
Graccbus Tiberius (S)	B.C. 154
Hannibal (G)	B.C. 247-163
Horace (P)	B.C. 65-9
Hortensius (O)	B.C. 104-50
Jugurtha (G)	B.C. 104
Julius Cæsar (G, H, S)	B.C. 100-44
Juvenal (P)	about A.D. 80
Lepidus, M. Æmilius, Triumvir (S)	fl. B.C. 42
Macer (H)	B.C. 110-66
Mark-Antony (G)	B.C. 83-30
Marius, Caius (G)	B.C. 157-86
Martial (P)	A.D. 43-104
Mithridates the Great (G)	B.C. 131-62
Narses (G)	A.D. 478-567
Ovid (P)	B.C. 43 to A.D. 18
Perslus (P)	A.D. 34-62
Plautus (P)	fl. about A.D. 184
Plutarch (H)	fl. about A.D. 85
Pliny the Elder (H, G)	A.D. 23-79
Pliny the Younger	fl. A.D. 88
Pollio, Asinius (H)	B.C. 76 to A.D. 4
Pompey the Great (G, S)	B.C. 106-48
Polybius (H)	B.C. 204-132
Procopius (H)	A.D. 495-565
Propertius (P)	B.C. 52-10
Pyrrhus (G)	B.C. 318-272
Quintilian (H)	A.D. 40-90
Regulus, Atilius (G)	fl. about B.C. 255
Sallust (H)	B.C. 86-34
Scipio Africanus (G)	B.C. 219-185
Scipio Africanus Minor (G)	B.C. 185-129
Scipio Asiaticus (G)	B.C. 190
Seneca (H)	B.C. 61 to A.D. 45
Sidonius Apollinaris	A.D. 431-484
Statius (P)	A.D. 61-96
Stilicho (G)	A.D. 395
Suetonius (H)	A.D. 70
Sulla (G S)	B.C. 138-78
Tacitus (H)	A.D. 61-113
Terence (P)	B.C. 195
Tibullus (P)	B.C. 54-13
Valerius Maximus (H)	A.D. 15
Varro, Terentius (H)	B.C. 116-28
Velleius Paterculus (H)	B.C. 19 to A.D. 13
Virgil (P)	B.C. 70-19

* When the years of the birth and death of the individual are known with tolerable accuracy they have been inserted, otherwise the period when they flourished.

BISHOPS AND POPES OF ROME.

Years of their Accession. A.D.	Country.
42	St. Peter.
66	St. Linus of Volterra.
67	St. Clement, Rome.
78	St. Anacletus, Athens.
100	St. Evaristus, Bethlehem.
109	St. Alexander I., Rome.
119	St. Sixtus I., Rome.
127	St. Telesphorus, Greece.
139	St. Higinus, Athens.
142	St. Pius, Aquileja.
157	St. Anicetus, Syria.
168	St. Soter, Fondi.
177	St Eleutherius, Nicopolis.
193	St. Victor I., Africa.
202	St. Zephyrinus, Rome.
219	St Calixtus I., Rome.
223	St. Urban I., Rome.
230	St. Pontianus, Rome.
235	St. Anterus, Greece.
236	St. Fabian, Rome.
251	St. Cornelius, Rome.
252	*Novatian* (*Antipope*), Rome.
252	St. Lucius, Lucca.
253	St. Stephen I., Rome.
257	St. Sixtus II., Athens.
259	St. Dionysius, Greece.
269	St. Felix I., Rome.
275	St. Eutichianus, Tuscany.
283	St. Caius, Salona.
296	St. Marcellinus, Rome.
308	St. Marcellus, Rome.
310	St. Eusebius, Greece.
311	St. Melchiades, Africa.
314	St. Sylvester, Rome.
336	St. Mark I., Rome.
337	St. Julius I., Rome.
352	St. Liberius, Rome.
355	*Felix II.* (*Antipope*), Rome.
366	St. Damasus I., Spain.
384	St. Siricius, Rome.
397	St. Anastasius I., Rome.
401	St. Innocent I., Albano.
417	St. Zosimus, Greece.
418	St. Boniface I., Rome.
420	*Eulalius* (*Antipope*), Rome.
422	St. Celestin I., Rome.
432	St. Sixtus III., Rome.
440	St. Leo I. (the Great), Tuscany.
461	St. Illiary, Sardinia.
467	St. Simplicius, Tivoli.
482	St. Felix II. (called III.), Rome.
492	St. Gelasius, Africa.
496	St. Anastasius II., Rome.
498	St. Symmachus, Sardinia.
514	*Laurentius* (*Antipope*), Rome.
514	St Hormisdas, Frosinone.
523	John I., Tuscany.
526	St. Felix IV., Benevento.
530	Boniface II., Rome.
530	*Dioscuros* (*Antipope*), Rome.
532	John II., Rome.
535	St. Agapetus I., Rome.
539	St. Silverius, Frosinone.
538	Vigilius, Rome.
555	Pelagius I., Rome.
560	St. John III., Rome.
574	St. Benedict I., Rome.

Began to reign. A.D.	Country.
578	St. Pelagius II., Rome.
590	St. Gregory I. (the Great), Rome.
604	Sabinianus, Bleda or Volterra.
607	Boniface III., Rome.
608	Boniface IV., Valera in the Abruzzi.
615	Deodotus I., Rome.
619	Boniface V., Naples.
625	Honorius I., Frosinone.
640	Severinus, Rome.
640	John IV., Zara in Dalmatia.
642	Theodore I., Jerusalem.
649	St. Martin I., Todi.
654	Eugenius I., Rome.
657	Vitallan, Segni.
672	Adeodatus, Rome.
675	Domnus I., Rome.
678	Agatho, Reggio in Calabria, Sicily.
682	St. Leo II., Sicily.
684	Benedict II., Rome.
685	John V., Antioch.
686	*Peter* (*Antipope*), Rome.
686	*Theodore* (*Antipope*), Rome.
687	Conon, Thrace.
686	*Paschal* (*Antipope*).
687	Sergius I., Antioch.
701	John VI., Greece.
705	John VII., Greece.
708	Sisinius, Syria.
708	Constantinus, Syria.
715	Gregory II., Rome.
731	Gregory III., Syria.
741	Zacharias, Sanseverino, Magna Grecia.
752	Stephen II. or III., Rome.
752	Stephen III., Rome.
757	Paul I., Rome.
768	*Theophilactus* (*Antipope*).
768	*Constantine II.* (*Antipope*), Nepi.
769	*Philip* (*Antipope*), Rome.
768	Stephen IV., Reggio.
772	Adrian I. (Colonna), Rome.
795	St. Leo III., Rome.
816	Stephen V., Rome.
817	Paschal I., Rome.
824	Eugenius II., Rome.
826	*Zinzinius* (*Antipope*), Rome.
827	Valentinus, Rome.
827	Gregory IV., Rome.
844	Sergius II., Rome.
845	Leo IV., Rome.
	(*Fable of Pope Joan.*)
857	St. Benedict III., Rome.
858	*Anastasius* (*Antipope*), Rome.
858	Nicholas I., Rome.
867	Adrian II., Rome.
872	John VIII., Rome.
882	Martin II., Gallese.
884	Adrian III., Rome.
885	Stephen VI., Rome.
891	Formosus, Corsica.
891	*Sergius III.* (*Antipope*).
896	Boniface VI., Tuscany.
896	Stephen VII., Rome.
897	Romanus I., Gallese.
897	Theodore II., Rome.
898	John IX., Tivoli.
900	Benedict IV., Rome.
903	Leo V., Ardea.
903	Christopher, Rome.

Began to reign. A.D.	Country.
904	Sergius III., Rome.
911	Anastasius III., Rome.
913	Landonius, Sabina.
913	John X., Ravenna.
928	Leo VI., Rome.
929	Stephen VII., Rome.
931	John XI., Rome.
936	Leo VII., Tusculum.
939	Stephen VIII., Germany.
943	Martin III., Rome.
946	Agapetus II., Rome.
956	John XII. (Octavianus), Tusculum.
964	*Leo* (*Antipope*), Rome.
964	*Benedict V.*, Rome.
965	John XIII., Narni.
972	Benedict VI., Rome.
974	Domnus II., Rome.
975	Benedict VII., Rome.
980	*Boniface VII.* (*Francone*), *Antipope*.
983	John XIV., Pavia.
985	John XV., Rome.
996	Gregory V. (Bruno), Saxony.
998	*John XVII.* (*Antipope*).
999	Sylvester II. (Gerbert), Auvergne.
1003	John XVI., Rome.
1003	John XVII., Rome.
1009	Sergius IV., Rome.
1021	Benedict VIII., Tusculum.
1024	John XVIII., Tusculum.
1033	Benedict IX., Tusculum.
1044	*Sylvester III.* (*Antipope*).
1046	Gregory VI., Rome.
1047	Clement II. (Suidger), Saxony.
1048	Damasus II., Boppa, Bavaria.
1049	St. Leo IX., Bruno, Alsace.
1055	Victor II., Gebhard, Bavarian Tyrol.
1057	Stephen X., Lorraine.
1058	*Benedict X.* (*Antipope*), Rome.
1058	Nicholas II. (Gherardus), Burgundy.
1061	Alexander II. (Radagio), Milan.
1061	*Honorius II.* (*Cadalous of Parma*), *Antipope*.
1073	Gregory VII. (Hildebrand, or Aldrobrandeschi), Soana in Tuscany.
1080	*Clement II.* (*Guibert of Ravenna*), *Antipope*.
1086	Victor III. (Epifani), Beneventum.
1088	Urban II., Rheims.
1099	Paschal II., Bieda.
1100	*Albert* (*Antipope*), Atella.
1102	*Theodoric* (*Antipope*), Rome.
1102	*Sylvester III.* (*Antipope*), Rome.
1118	Gelasius II. (Giov. Caetani), Gaeta.
1118	*Gregory VIII.* (*Antipope*), Spain.
1119	Calixtus II., Burgundy.
1124	Honorius II., Bologna.
1124	*Theobald* ("*Bocca di Pecore*"), *Antipope*.
1130	Innocent II. (Paparesehi), Rome.
1130	*Anacletus II.* (*Antipope*).
1138	*Victor IV.* (*Antipope*).
1143	Celestin II., Città di Castello.
1144	Lucius II., Bologna.
1145	Eugenius III. (Paganelli), Pisa.
1150	Anastasius IV., Rome.
1154	Adrian IV. (Nicholas Breakspeare), Langley, England.
1159	Alexander III. (Bandinelli), Siena.
1159	*Victor IV.* (*Cardinal Octavian*), *Antipope*, Rome.

Began to reign. A.D.	Country.
1164	*Paschal III.* (*Antipope*), Cremona.
1169	*Calixtus III.* (*Antipope*), Hungary.
1178	*Innocent III.* (*Antipope*), Rome.
1181	Lucius III., Lucca.
1185	Urban III. (Crivelli), Milan.
1187	Gregory VIII. (di Morra), Beneventum.
1187	Clement III. (Scolari), Rome.
1191	Celestin III. (Orsini), Rome.
1198	Innocent III. (Conti), Anagni.
1216	Honorius III. (Savelli), Rome.
1227	Gregory IX. (Conti), Anagni.
1241	Celestin IV. (Castiglioni), Milan.
1243	Innocent IV. (Fieschi), Genoa.
1254	Alexander IV. (Conti), Anagni.
1261	Urban IV., Troyes.
1264	Clement IV. (Foucauld), Narbonne.
1271	Gregory X. (Visconti), Piacenza.
1276	Innocent V., Moutiers, Savoy.
1276	Adrian V. (Fieschi), Genoa.
1276	John XIX. or XX. or XXI., Lisbon.
1277	Nicholas III. (Orsini), Rome.
1281	Martin IV., Champagne.
1285	Honorius IV. (Savelli), Rome.
1287	Nicholas IV. (Masci), Ascoli.
1292	Celestin V. (Pietro da Morrone), Molese, Naples.
1294	Boniface VIII. (Benedetto Caetani), Anagni.
1303	Benedict XI. (Boccasini), Treviso.
1305	Clement V. (de Couth), Bordeaux.
1316	John XXII. (Jacques d'Euse), Cahors.
1334	*Nicholas V.* (*Antipope at Rome*), Rieti.
1334	Benedict XII. (Jacques Fournier), Foix.
1342	Clement VI. (Pierre Roger de Beaufort), Limoges.
1352	Innocent VI. (Etienne Aubert), Limoges.
1362	Urban V. (Guillaume de Grimoard), Mende.
1370	Gregory XI. (Roger de Beaufort), Limoges.
1378	Urban VI. (Bartolommeo Prignani), Naples.
1387	*Clement VII.* (*Robert of Geneva*), *Antipope at Avignon.*
1389	Boniface IX. (Pietro Tomacelli), Naples.
1394	*Benedict XIII.* (*Pedro de Luna, a Spaniard*), *Antipope at Avignon.*
1404	Innocent VII. (Cosmato de' Miliorati), Sulmona.
1406	Gregory XII. (Angelo Correr), Venice.
1409	Alexander V. (Petrus Phylargyrius), Candia.
1410	John XXIII. (Baldassare Cossa), Naples.
1417	Martin V. (Oddone Colonna), Rome.
1424	*Clement VIII.* (*a Spaniara*), *Antipope at Avignon.*
1431	Eugenius IV. (Gabriele Condolmieri), Venice.
1439	*Felix V.* (*Antipope*). [End of the Western Schism.]
1447	Nicholas V. (Tommaso Parentucelli, or Tomasso di Sarzana), Sarzana.
1455	Calixtus III. (Alfonso Borgia), Valencia.
1458	Pius II. (Æneas Sylvius Piccolomini), Pienza.
1464	Paul II. (Pietro Barbo), Venice.
1471	Sixtus IV. (Francesco della Rovere), Savona.
1484	Innocent VIII. (Gio-Battista Cibo), Genoa.
1492	Alexander VI. (Roderigo Lenzoli Borgia), Spain.
1503	Pius III. (Antonio Todeschini Piccolomini), Siena.
1503	Julius II. (Giuliano della Rovere), Savona.
1513	Leo X. (Giovanni de' Medici), Florence.
1522	Adrian VI. (Adrian Florent), Utrecht.
1523	Clement VII. (Giulio de' Medici), Florence.
1534	Paul III. (Alessandro Farnese), Rome.
1550	Julius III. (Gio Maria Ciocchi del Monte), Monte San Savino.
1555	Marcellus II. (Marcello Cervini), Montepulciano.
1555	Paul IV. (Gio Pietro Caraffa), Naples.
1559	Pius IV. (Giovan-Angelo de' Medici), Milan.
1566	St. Pius V. (Michele Ghislieri), near Alexandria.
1572	Gregory XIII. (Ugo Buoncompagni), Bologna.
1585	Sixtus V. (Felice Peretti), of Montalto, born at Grottamare.
1590	Urban VII. (Gio-Battista Castagno), Rome.
1590	Gregory XIV. (Nicolo Sfrondati), Cremona.
1591	Innocent IX. (Giov. Antonio Facchinetti), Bologna.
1592	Clement VIII. (Ippolito Aldobrandini), of a Florentine family, but born at Fano.
1605	Leo XI. (Alessandro Ottaviano de' Medici), Florence.
1605	Paul V. (Camillo Borghese), Rome.
1621	Gregory XV. (Alessandro Ludovisi), Bologna.
1623	Urban VIII. (Matteo Barberini), Florence.
1644	Innocent X. (Gio-Battista Pamfili), Rome.
1655	Alexander VII. (Fabio Chigi), Siena.
1667	Clement IX. (Giulio Rospigliosi), Pistoja.
1670	Clement X. (Gio-Battista Altieri), Rome.
1676	Innocent XI (Benedetto Odescalchi), Como.
1689	Alexander VIII. (Pietro Ottoboni), Venice.
1691	Innocent XII. (Antonio Pignatelli), Naples.
1700	Clement XI. (Gio. Francesco Albani), Urbino.
1721	Innocent XIII. (Michelangelo Conti), Rome.
1724	Benedict XIII. (Pietro Francesco Orsini), Rome.
1730	Clement XII. (Lorenzo Corsini), Florence.
1740	Benedict XIV. (Prospero Lambertini), Bologna.
1758	Clement XIII. (Carlo Rezzonico), Venice.
1769	Clement XIV. (Lorenzo Francesco Ganganelli), Sant' Arcangelo, near Rimini.
1775	Pius VI. (Angelo Braschi), Cesena.
1800	Pius VII. (Gregorio Barnabe Chiaramonti), Cesena.
1823	Leo XII. (Annibale della Genga), Spoleto.
1829	Pius VIII. (Francesco Xaviere Castiglione), Cingoli.
1831	Gregory XVI. (Mauro Cappellari), Belluno.
1846	Pius IX. (Giovanni Maria Mastai-Ferretti), born at Sinigallia, May 13, 1792; created Cardinal December 23, 1839; elected Pope June 16, 1846.

§ 61. STRANGER'S DIARY IN ROME.

GALLERIES.

BARBERINI, every day, 1 to 4 o'clock; except Thursday, 2 to 4.

BORGHESE, pictures in the Palace, every day, except Saturday, 10 to 3 o'clock; the Casino in the Villa Borghese, containing the sculptures, on Saturday only, 2 to 4.

CAPITOL, every day, 10 to 3 o'clock.

COLONNA, every day, 12 to 3 o'clock.

CORSINI, every day, 10 to 3 o'clock.

DORIA, Tuesdays and Fridays, 10 to 2 o'clock.

THE FARNESINA, every Sunday, 12 to 3 o'clock.

LATERAN MUSEUM, every day, 10 to 3 o'clock.

MONTE DI PIETÀ, Thursday, 10 to 3 o'clock.

ROSPIGLIOSI CASINO, Wednesdays and Saturdays, 9 to 3 o'clock.

SCIARRA, Saturday, 10 to 3 o'clock.

ST. LUCA, every day, 10 to 3 o'clock.

SPADA, every day, 10 to 4 o'clock.

VATICAN, every day, 10 to 3 o'clock, open to the public on Monday at 12 (the pictures and the Etruscan Museum are not to be seen on Mondays).

KIRCHERIAN MUSEUM at the Collegio Romano, every Sunday, 10 to 11½ o'clock; gentlemen only are admitted.

VILLAS.

ALBANI, Tuesday, 12 to 4 o'clock; permission required from Don Vincenzo Colonna, Piazza del Gesù.

BORGHESE, the grounds, every day, except Monday, after 12 o'clock; the Museum of Sculpture at the Villa Borghese, only on Saturday, 2 to 4 o'clock.

LUDOVISI, Thursday, 12 to 4 o'clock, when the family does not reside there; permission to be obtained by addressing a written application to Prince Piombino, Piazza Colonna.

MEDICI GARDENS, every day. Entrance through the Palace of the Académie de France.

PAMFILI, for riding and driving, on Mondays and Fridays.

TORLONIA, Wednesdays, 1 to 3 o'clock; permission at Prince Torlonia's, Via dei Fornari.

ORTI FARNESIANI, Thursday, on writing name at entrance. Excavations on the site of the Palace of the Cæsars.

The *custodi* are in the habit of receiving a gratuity, except at the Capitol on Mondays and Thursdays from 12 to 3 o'clock, and at the Vatican on Monday from 12 to 3 o'clock, when these galleries are open to the general public.

Permissions for the Catacombs—except those of St. Sebastian, which are always open—are obtained at the Cardinal-Vicar's offices, No. 70, Via della Scrofa; those for the Dome of St. Peter's, the Vatican Gardens, the Mosaic Manufactory, and the Quirinal Palace, from the authorities, through the diplomatic missions and consulates. The Crypt of St. Peter's is shown to gentlemen without an order before 11 A.M.; for ladies a special permission is required, which is easily obtained from the Cardinal Datario on paying a small fee through a banker, or at Spithöver's Library.

§ 62. A LIST OF THE PRINCIPAL CHURCH FESTIVALS AND CEREMONIES AT ROME, IN CHRONOLOGICAL ORDER.*

January.

1. Feast of the CIRCUMCISION.—High mass in the presence of the Pope and Cardinals at 10 A.M. (p. 114); high mass at the churches of Il Gesu and San Andrea della Valle, the latter followed by a sermon and Te Deum.

6. Feast of the EPIPHANY.—High mass at the Sixtine Chapel. High mass according to the Greek rite at 11 in the church of St. Anastasius, in the Via di Babuino. Masses in the chapel of the Propaganda according to the Oriental rituals.

17. Feast of ST. ANTONY THE ABBOT, in the ch. near Santa Maria Maggiore: Benediction of the Animals (p. 143).

18. Feast of THE CHAIR OF ST. PETER (*Catedra di S. Pietro*).—High mass in the basilica of the Vatican, by the Card. Arch-Priest in the presence of the Pope. Feast of Sta. Prisca, on the Aventine, a ch. seldom open.

20. Feast of S. FABIANUS and S. SEBASTIAN, at the basilica of the latter on the Via Appia.

21. Feast of S. AGNES, at Sant' Agnese, in Piazza Navona, when the subterranean chapel is open (p. 137), and especially at Sant' Agnese fuori le Mura, with the blessing of the Lambs (p. 139).

* The visitor will find all the other holidays, Church festivals and ceremonies, noticed in detail in the 'Diario Romano,' an almanac published on authority at the commencement of each year, and in 'L'Année Liturgique à Rome,' par le Chanoine Barbier de Montault. The most remarkable are described in the present volume under the heads of the Churches where they take place.

25. Feast of the CONVERSION OF ST. PAUL, at S. Paolo fuori le Mura: exposition of St. Paul's chains.

February.

2. Feast of the PURIFICATION.—High mass at St. Peter's at 11; before which the Pope distributes the blessed candles (p. 115).

Many of the other festivals in this and the following month and in April being moveable ones, their exact dates cannot be given, as they depend on that of Easter Sunday. The principal are Ash Wednesday (p. 115) and those during the Holy Week, which are fully noticed in describing the different churches where they are celebrated, pp. 115 to 123, 126, 158, &c. On every Friday in Lent the Pope visits the basilica of the Vatican at 4 o'clock to pray before the tomb of St. Peter, when there is fine music. It is also during Lent that stations are appointed at different churches, which are much resorted to; several of these edifices may then be seen which are seldom open except at very early hours on other occasions. Of these stations the following will be worth noting:—

Ash Wednesday—at S. Sabina, S. Alessio, and S. Maria in Cosmedin.

1*st Thurs. in Lent*—San Giorgio in Velabro: seldom open on other occasions (p. 158).

2*nd Tues. in L.* — Sant' Anastasia (p. 140).

2*nd Thurs. in L.*—San Lorenzo in Panis Perna, ch. seldom open (p. 163).

2nd Sund. in L.—S. Maria in Domnica (p. 173).

2nd Mond. in L.—S. Clemente (p. 148).

2nd Tues. in L.—Sta. Balbina, ch. very seldom open (p. 145).

2nd Wed. in L.—Sta. Cecilia, statue uncovered (p. 147).

2nd Frid. in L.—S. Vitale (p. 197).

3rd Mond. in L.—Santa Francesca Romana, when the ch. and convent of the Tor' de' Specchi is open to the public (p. 157).

3rd Tues. in L.—Santa Pudenziana, near Sta. Maria Maggiore, interesting ch. (p. 188).

3rd Wed. in L.—San Sisto and SS. Nereo ed Achilleo, near the Porta S. Sebastiano (pp. 193 and 180).

3rd Frid. in L.—Santa Susanna, near the Piazza de' Termini (p. 194).

4th Sund. in L.—Santa Croce in Gerusalemme (p. 156).

4th Mond. in L.—I Santi Quattro Coronati (p. 189).

4th Frid. in L.—Santa Bibiana, on the Esquiline, ch. very seldom open (p. 145).

4th Sat. in L.—S. Nicolo in Carcere. On this day, at vespers, all the images in churches are veiled over until Good Friday (pp. 36 and 181).

5th Sund. in L., or Passion Sunday.—St. Peter's.

5th Thurs. in L.—S. Apollinare, near the Piazza Navona: exhibition of relics (p. 143).

5th Frid. in L.—San Stefano Rotondo (p. 194).

5th Sat. in L.—San Giovanni a Porta Latina and San Cesareo; churches very seldom open (pp. 160, 148)

6th Sund. in L., or PALM SUNDAY (p. 115).

6th Mond. in L.—San Prassede, near Sta. Maria Maggiore; subterranean ch. open (p. 186).

6th Mond. in L.—Santa Prisca (p. 188).

Returning now to the feasts and ceremonies on fixed dates:—

February.

12. Feast of S. CATHERINE OF SIENA—at SS. Domenico e Sisto: exhibition of her hand and shoulder-blade here and at the neighbouring church of Sta. Caterina (pp. 147, 157).

March.

12. Feast of S. GREGORY THE GREAT—at S. Gregorio al Monte Celio (p. 160).

16. Feast of *San Filippo Neri*—at the chapel in Pal. Massimo, where he resuscitated one of the family (p. 294).

17. Feast of ST. PATRICK—at the ch. of the Irish Convent of Sant' Isidoro (p. 161), with a sermon and eulogium of the protector of Ireland; also at the ch. of S. Agata de' Goti (p. 136). High mass in both.

25. Feast of the ANNUNCIATION—high mass in the presence of the Pope at Santa Maria sopra Minerva, &c. (p. 170).

31. Feast of Santa Balbina (p. 145).

April.

21. ANNIVERSARY OF THE FOUNDATION OF ROME, 2616 years ago.

23. Feast of ST. GEORGE—at S. Giorgio in Velabro, where his skull, standard, &c., are exposed (p. 158).

25. Feast of ST. MARK THE EVANGELIST.—Grand procession of the clergy from the ch. behind the Piazza di Venezia to St. Peter's (p. 164).

29. Feast of ST. PETER MARTYR—at the ch. of the Minerva. Ladies are allowed to visit the room of St. Catherine of Siena in the Sacristy on this day.

May.

3. Festival of the INVENTION OF THE HOLY CROSS—at Santa Croce in Gerusalemme, when the relic of the Cross is shown (p. 156).

6. MARTYRDOM OF ST. JOHN THE EVANGELIST—in ch. at the Porta Latina (p. 160).

The 2 great moveable feasts in this month are that of—

The ASCENSION OF OUR LORD—grand high mass at the Lateran, with the Pope's benediction from the balcony of the basilica; and 14 days later (p. 123).

The PENTECOST, *Whit Sunday*—when there is high mass at the Sixtine Chapel.

May.

19. Festival of S. PUDENTIANA—open rarely (p. 188).

26. Feast of SAN FILIPPO NERI—high mass in the presence of the Pope and Cardinals in the ch. of Santa Maria in Vallicella (p. 178).

June.

4. Feast of the CORPUS DOMINI—high mass in the Sixtine Chapel, after which the Pope carries in procession the Holy Sacrament to the Vatican Basilica.

24. NATIVITY OF ST. JOHN THE BAPTIST—high mass in presence of the Pope and Cardinals at the Lateran (p. 123).

29. Feast of ST. PETER AND ST. PAUL—high mass by the Pope at St. Peter's (p. 119) at 9 A.M. Exposition of the heads of St. Peter and St. Paul at the Lateran (p. 123). Illumination of the cupola of St. Peter's, and fireworks on the Monte Pincio.

August.

1. Feast at S. PIETRO IN VINCOLI—when the chains of the Apostle are exhibited (p. 185).

15. Feast of the ASSUMPTION—high mass at Santa Maria Maggiore, in the presence of the Pope and Cardinals (p. 129).

25. Feast of ST. LOUIS—mass in presence of the College of Cardinals at the ch. of San Luigi de' Francesi (p. 163).

September.

7. THE NATIVITY OF THE VIRGIN—high mass at Santa Maria del Popolo, in presence of the Pope and Cardinals.

29. Feast of ST. MICHAEL THE ARCHANGEL.

November.

1. ALL SAINTS—high mass at the Sixtine Chapel: fine music in the oratory at Sta. Maria in Vallicella, and which is continued on the evening of the feast of Sta. Cecilia and on every Sunday in Advent and Lent until Palm Sunday (p. 178).

2. ALL SOULS—high mass at the Sixtine Chapel.

4. Feast of St. Charles Borromeo—high mass in presence of the Pope at the ch. of San Carlo in Corso (p. 147).

22. Festival of SANTA CECILIA—in the ch. of Sta. Cecilia in Trastevere, when the rich ch. plate is exhibited: fine music at the ch. in the evening (p. 147). On the same day the Catacomb of St. Callixtus, where the body of St. Cecilia was found, is open and lighted up (p. 344).

23. Feast of ST. CLEMENT—at the ch. of S. Clemente, when the subterranean basilica is lighted up; the best occasion to see its paintings, &c. (p. 154).

During the 4 Sundays of ADVENT there is a Pontifical mass on each in the Sixtine Chapel, with a sermon. On

the 1st the Pope carries the Holy Sacrament in procession to the Capella Paolina; and oratorios in the Oratory attached to the ch. of Sta. Maria in Vallicella in the evenings of the same days (p. 178).

December.

8. Feast of the IMMACULATE CONCEPTION—Pontifical mass in the Sixtine Chapel.

21. Feast of ST. THOMAS THE APOSTLE—the small ch. of S. Tommaso a Cenci is open on this day (p. 281).

24. CHRISTMAS EVE — nocturnal masses at the Sixtine, the Vatican, and other basilicas (pp. 119, 129, &c.). The sacred manger-board is carried on this evening in great procession to the high altar at Santa Maria Maggiore. Fine music at St. Luigi de' Francesi, at 11 P.M. (p. 163).

25. CHRISTMAS DAY—high mass in St. Peter's by the Pope. For other ceremonies on this day, see pp. 119, 129, &c.

26. Feast of ST. STEPHEN—high mass at the Sixtine, with a sermon by one of the pupils of the English College (p. 119).

27. Feast of ST. JOHN THE EVANGELIST—mass at the Sixtine Chapel and at the Lateran, when the heads of St. Peter and St. Paul are exhibited (p. 123).

29. Feast of ST. THOMAS OF CANTERBURY—high mass in presence of a section of the College of Cardinals at the chapel of the English College, which can be best seen by strangers on this day (p. 195).

31. Feast of ST. SILVESTER—Te Deum at the ch. of Gesù in the afternoon, in presence of the Pope, Cardinals, and municipality, to render thanks for the blessings received during the year about to end. Fine music (p. 158); also at S. Silvestro in Capite (p. 193).

SECTION I.

DESCRIPTION OF ROME.

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§ 1. General Topography.

Rome is situated in the centre nearly of the Campagna, that undulating tract which lies between the Sabine Apennines and the Ciminian range of hills on the N., and the low country extending along the shores of the Mediterranean on the W. Its geographical position, at the Observatory of the Collegio Romano, is lat. 41° 53′ 52″ N., long. 12° 28′ 40″ E. of Greenwich; and its height above the sea on the mean level of the Tiber under the Ælian Bridge, 20 ft. It is 13 geog. m. distant in a straight line from the nearest point of the sea-coast. The modern city is built in the plain which lies on each bank of the Tiber, and on the slopes of the 7 hills which formed such well-known features in the topography of ancient Rome. The height of these hills, within the circuit of the present walls, varies from 120 to 180 ft. above the river. The Tiber divides the city into 2 very unequal portions, traversing it from N. to S. in a winding course of about 3 miles. On the l. bank, the Pincian, Quirinal, Viminal, and Capitoline hills form a kind of amphitheatre, encircling the irregular flat of the ancient Campus Martius. This area includes the principal portion of the modern city, the seat of trade, and

contains the great bulk of the population. It is traversed by the Corso, the main street of Rome, about 1 m. in length, extending from the Porta del Popolo on the N., and terminating on the S. in the Piazza di Venezia, at the northern foot of the Capitoline hill. To the S. and E. of this district are the Palatine, the Aventine, the Esquiline, and the Cælian hills, which, though included within the walls, are comparatively uninhabited. Their surface is covered with vineyards and gardens, and presents scarcely any other habitations save a few convents, villas, and houses of market-gardeners. The Corso, which, in its N. portion, follows the line of the ancient Via Flaminia, and nearer the Capitol of the Via Lata, divides the principal district of modern Rome into 2 parts; that on the E. is built upon the slopes and at the base of the Pincian and the Quirinal, and on part of the plateau which unites these hills towards the E. with the Viminal and the Esquiline. This is the quarter where foreign visitors chiefly reside; it contains the best streets and the most modern houses, and is one of the healthiest parts of the city. The higher portion of it is intersected by 2 long streets: one, the Via di Porta Pia, nearly 1 m. in length, leads from the gate of that name, at the N.E. angle of the city, to the Quirinal Palace; the other in a straight line from the Trinità de' Monti, on the Pincian, to the Basilicas of Santa Maria Maggiore and of Santa Croce, crossing successively the Quirinal, Viminal, and Esquiline hills, and the valleys that separate them.

On the rt. bank of the Tiber lies the narrow flat which contains the districts of the Borgo and Trastevere. It is bounded on the W. by a ridge of hills about $1\frac{1}{2}$ m. in length from N. to S. The principal eminences of this ridge within the walls are the Vatican and the Janiculum, which preserve nearly unaltered their ancient names. Beyond the walls the picturesque Monte Mario, with its villas and cypress plantations, may be considered the continuation of this elevated ridge on the N., and the hill of Sta. Passera beyond the Porta Portese on the S. The Trastevere and the Borgo are united by the street of the Lungara, built by Sixtus V. in the level space between the Tiber and the declivity of the Janiculum.

§ 2. Division of Rome into Quarters or Rioni.

The Rome of the middle ages, which rose from the ruins of the ancient city, had nearly disappeared at the beginning of the 16th century; and scarcely any part of the present city is older than the time of Sixtus V., who first began to rebuild it in the form in which we now see it. It is divided into 14 *Rioni* or quarters, a name derived from the ancient *Regiones;* 12 of which are on the l., and 2 on the rt. bank of the Tiber. They are irregular in their boundaries and outline, having been defined more in accordance with the modern population than with the natural configuration of the ground; they are consequently very numerous in the modern city, which comprises 11 within its circuit, while the more extensive area of the ancient has only 3. From this it will be seen that they have no correspondence, although agreeing in number, with the Regions into which Rome was divided in the time of Augustus. In the middle ages the Rioni had their councils, their captains, and their trained bands; but though they still retain their banners, and carry them in the great processions, their municipal jurisdiction has merged in the Presidenti de' Rioni, who are magistrates appointed by the government, and members of the Tribunale del Campidoglio, the civil and police court over which the Senator of Rome presides. Of the 11 Rioni which the modern city includes, the 2 most northern are intersected by the Corso; the third spreads over the Quirinal from the Corso to the N.E. angle of the walls; 6 lie between the lower half of the Corso and the Tiber; and 2 are situated on the rt. bank of the river.

A rapid survey of these districts will

enable us to pass in review the localities of many interesting objects. 1. The Rione *Campo Marzo* commences at the Porto del Popolo, embracing all the northern angle of the city from the Pincian to the river behind the little Piazza Nicosia. About a third of the Corso, at its northern end, lies within it. On the E. of the Corso it includes the public gardens on the Pincian, the Villa Medici, the Trinità de' Monti, the Piazza Mignanelli, Piazza di Spagna, the Via del Babuino, and the Piazza del Popolo. Between the Corso and the river it contains the mausoleum of Augustus, the Hospital of S. Giacomo and Ch. of S. Carlo, the quay called the Porto di Ripetta and the street of the same name, the Borghese, Fiano (under which some fine architectural fragments of the Augustan age have been recently discovered), and Ruspoli palaces. 2. The Rione *Colonna* extends along the depression between the Pincian and the Quirinal, from the city walls on the N.E. nearly to the Pantheon, crossing the Corso, and including its central portion. The principal objects in this district, on the E. of the Corso, are the Ludovisi Gardens, the Porta Pinciana, and the chs. and convents of the Capuchins and of S. Isidoro. W. of the Corso are the Piazza Colonna, with the Antonine column; the Chigi and Piombino palaces; Monte Citorio, with the palace of the Curia Innocenziana, the Capranica Theatre, and the Temple of Neptune, now the Custom-house, in the Piazza di Pietra. 3. The Rione *Trevi* extends from the N.E. walls between the Porta Salara and Porta Pia to the Corso, which forms its boundary on the W. On the S.E. it is bounded by the long street of the Porta Pia. It includes the gardens of Sallust and the Villa Rignano Massimo, the Pope's palace on the Quirinal, the Pal. Barberini, the Colonna Palace and gardens, the Piazza of the SS. Apostoli, the Piazza della Pilotta, and the fountain of Trevi, from which it derives its name. 4. The Rione *Pigna* joins the former at the Corso, and extends westward over the Campus Martius. It includes the Collegio Romano, and ch. of S. Ignazio, the Pantheon, the Piazza and Ch. of the Minerva, the Bonaparte, Doria, and Altieri palaces, the Ch. of Gesù, the Piazza and Palazzo di Venezia. 5. The Rione *S. Eustachio*, a long strip in the heart of the Campus Martius, lies along the western side of the former district. It includes the ch. from which it derives its name, the University of la Sapienza, the Post office in the Pal. Madama, the Valle and Argentina theatres, and the churches of S. Agostino, S. Andrea della Valle, S. Luigi dei Francesi, and S. Carlo ai Catinari. 6. The Rione *Ponte*, another unattractive part of the city, encloses the angle formed by the bend of the Tiber below the castle of St. Angelo. It includes the Apollo Theatre and the Piazza del Ponte leading to the Bridge of St. Angelo, and the churches of S. M. della Pace, dell'Anima, and S. Gio. di Fiorentini. 7. The Rione *Parione*, situated between the two former districts in the heart of the city, comprises the Piazza Navona (the site of the Circus Agonalis), the Palazzo della Cancellaria, the Piazzas Sforza and of the Campo di Fiore, the Massimo, Gabrielli, and Braschi palaces, the churches of Santa Maria in Vallicella and of S. Lorenzo in Damaso, and the site of the Theatre of Pompey. 8. The Rione *Regola* lies along the bank of the river opposite to the upper half of the Trastevere. It includes the Farnese, Spada, and Cenci palaces, and the English College. The Ponte Sisto, the ancient Pons Janiculensis, crosses the river from its centre. The fine street formed by the Via del Fontanone and the Via Giulia, nearly $\frac{3}{4}$ m. in length, runs parallel to the Tiber through a great part of this Rione and that of Ponte, extending from the Ponte Sisto to near the bridge of St. Angelo; the ruins of the Theatre of Balbus are situated at its S.E. extremity. 9. The Rione *S. Angelo*, a small district between the Pigna and the river, lies at the back of the Capitol, and opposite the island of the Tiber. It is a low and dirty quarter; the principal objects of interest in it are the ruins of the Theatre of Marcellus and of the Portico of Octavia, the Orsini Palace, and the Ch. of S. Niccolò in Carcere, on the site of the temples of Juno Matuta, Hope, and Piety. Partly in this region and partly in that of Regola is the Ghetto, the quar-

ter of the Jews. The Pons Fabricius, now the Ponte de Quattro Capi, crosses from this quarter to the island of the Tiber. 10. *The Trastevere* lies between the Janiculum and the Tiber, and extends along the rt. bank of the river, from the Hospital of Santo Spirito on the N., to the Porta Portese at the extremity of the city walls on the S. It includes at this southern angle the quay or port of the Ripa Grande and the vast hospital and prison of San Michele, and the great snuff and tobacco manufactory. The central portion of this Rione covers the site of the ancient Regio Transtiberina; and the Ch. of S. Pietro in Montorio occupies a part of the site of the Arx Janiculensis of the kingly period. The most interesting objects in this Rione are the Farnesina, Corsini, and Salviati palaces, the Botanic Garden, the Churches of S. Onofrio, S. Pietro in Montorio, S. Crisogono, Sta. Maria in Trastevere, and Sta. Cæcilia, the Fountain of the Acqua Paola, the Benedictine Convent of S. Calisto, the Convent of S. Francesco a Ripa, and the villas Barberini, Spada and Lante. The whole district is inhabited by a peculiar, and in many respects a distinct race; their dialect, their customs, their fine physical characteristics, and their spirit of haughty seclusion, which refuses to mix or intermarry with the inhabitants of the other quarters of the city, give interest to the tradition that they are of the purest blood of the ancient Romans. The Trastevere is separated by a high wall from the Borgo, with which it communicates by the gate of Santo Spirito. 11. *The Borgo*, or the Città Leonina, was founded in the ninth century by Leo IV., who surrounded it with walls to protect it from the attacks of the Moorish pirates. It is the northern district of Rome on the rt. bank of the river. It includes the Castle of St. Angelo, the fields to the E. of which were the PRATA QUINTIA, where the envoys from the Senate came to offer the dictatorship to Camillus, the Hospital of Santo Spirito, the Vatican Palace and gardens, and the Basilica of St. Peter's. It was the district inhabited by the Anglo-Saxon pilgrims in the early ages of the Church; hence the name of *Sassia*, applied to it in the middle ages. Besides the leading objects of interest already mentioned, the district contains the Giraud Palace, built by Bramante, and interesting to British travellers as the residence of the ambassadors of England prior to the Reformation. These eleven Rioni comprehend the largest and most important portion of modern Rome. The three remaining include the ancient city. 12. The Rione *Monti*, by far the largest in extent of all these divisions, is inhabited also by a peculiar class, who pride themselves on their descent from the ancient Romans. This large district commences at the Porta Pia, and extends along the whole line of the city wall as far as the Porta Metronia, now closed, skirting the Coliseum and the Capitol on the W., and embracing the Viminal, the Esquiline, and part of the Cælian hills. It includes within this extensive area the Prætorian camp, the Baths of Diocletian and of Titus, the Forum of Trajan, the Baths of Paulus Æmilius, the so-called Temple of Minerva Medica, the fountain and reservoir called the Trophies of Marius, the Amphitheatrum Castrense, the 3 Basilicas of Sta. Croce in Gerusalemme, of the Lateran, and Sta. Maria Maggiore; the churches of S. Martino ai Monti, S. Clemente, S. Pietro in Vincoli, and Sta. Francesca Romana; the Rospigliosi Palace; the Massimo, Negroni, Altieri, and Strozzi villas; the Rly. Stat., and the E. side of the Forum Romanum. 13. The Rione *Campitelli*, on the S.E. of the city, extends from the northern flanks of the Capitoline hill to the Porta Appia, or gate of St. Sebastian. It comprehends the most interesting portion of ancient Rome, including the Capitol, a part of the Forum, the Coliseum, the Palatine, with the Palace of the Cæsars. We find also in this district the Passionist Convent of SS. Giovanni e Paolo on the Cælian, the Church and Convent of S. Gregorio, the Villa Mattei; near its extreme angle stood the Porta Capena of the Servian wall, the commencement of the Appian Way, and beyond it the Tomb of the Scipios. 14. The Rione *Ripa*, the last of the modern districts, embraces all

the southern quarter of Rome between the Cælian and the river, including the Aventine and Monte Testaccio, the holiday resort of the modern citizens, and the island of S. Bartolommeo. This island, celebrated for the Temple of Æsculapius, and well known to classical readers as the "Ship of the Tiber," is about 1100 ft. long and 330 ft. wide in its broadest part. It contains the church of S. Bartolommeo and the hospital of S. Giovanni Calabita. The Pons Gratianus or Cestius crosses from its southern side to the Trastevere. The objects of most interest in the Rione Ripa are the Temples of Fortuna Virilis and of Vesta in the irregular open space of the Bocca della Verità, the Arch of Janus, the Cloaca Maxima, the Circus Maximus, the ruined Emilian or Senatorial Bridge now the Ponte Rotto, the Baths of Caracalla, the Pyramid of Caius Cestius, the Protestant burial-ground, and the churches of Sta. Maria in Cosmedin, Sta. Sabina, S. Alessio, il Priorato, Sta. Saba, Sta. Prisca, and Sta. Anastasia; and all the l. bank of the Tiber from the Ponte Rotto downwards.

§ 3. THE WALLS.

The Walls of Rome, including those of the Trastevere and the Vatican, are from 12 to 13 m. in circuit. The length of that portion which encompasses the city on the l. bank of the Tiber is about 8 m.; the length of the more recent walls which bound the district beyond the river is very nearly 4 m. The walls on the l. bank are, with slight deviations, the same as those commenced by Aurelian in A.D. 271, and completed in the reign of Probus. They were repaired by Honorius, Theodoric, Belisarius, and Narses, and by several popes; many of these restorations were obviously made in a hurried manner and for temporary purposes; hence so many varieties of masonry are visible that it is often difficult to decide to what period their construction severally belongs. The last great and general repairs were made in 1749 by Benedict XIV., who rebuilt the parts of the walls which had become dilapidated, and repaired all the gates. The walls throughout their entire circuit on the l. bank present an irregular polygonal outline; they are built generally of brick, with occasional patches of stonework; at some points there are spaces in *opus reticulatum* of the best imperial times (the Muro Torto, near the Porta del Popolo). They have no ditch, but are crested with nearly 300 towers; on the outside they are about 50 ft. in height; on the inner face, where they are strengthened by numerous buttresses, the accumulation of soil is so considerable that they seldom rise so high as 30 ft. from the ground. There are 20 gates belonging to the modern city, but 7 of them are now walled up. In taking a general survey of these gates, commencing from the Porta del Popolo, we shall notice such peculiarities of the walls as are worthy of observation. This will bring the whole subject into one view, and prevent repetition.

§ 4. GATES.

1. *Porta del Popolo;* erected in 1561 by Vignola, from the design of Michel Angelo. The ancient Porta Flaminia, by which the Flaminian Way entered the city, was situated a little higher up; beyond is the mass of *opus reticulatum* called the *Muro Torto*. This very curious fragment is well known from the description of Procopius: he says that the wall had been rent for some time from top to bottom, that it was so inclined that, Belisarius wishing to pull it down and rebuild it, the people would not allow it to be removed, stating that it was under the protection of St. Peter. The Goths, he adds, never attacked it, which made the people regard the spot with so much

veneration that no one has ever attempted to rebuild it. This description applies so perfectly at the present day that it leaves nothing for us to add, except that the wall, which is about 40 ft. in length, is considerably out of the perpendicular, and that antiquaries consider it to be as old as the time of the early Cæsars. Some writers have endeavoured to connect the Muro Torto with the tomb of Nero, but there are not the slightest grounds for the conjecture. It is true that the tomb of the Domitian family, in which the ashes of Nero were deposited, was situated on the Pincian, near the Flaminian Way, and was visible from the Campus Martius. Its site therefore may safely be placed on the western slopes of the modern gardens, not far from the Porta del Popolo; but not a vestige remains to enable us to identify the spot. Beyond the Muro Torto are several arches which appear to have formed the substructions of a considerable edifice divided into two or more stories, as in the ruins on the Palatine, and also in *opus reticulatum*. Between this and the next gateway we begin to meet with some walls, after passing the 19th tower from the Porta del Popolo, which exhibit brick masonry of the period of Honorius. As we advance we shall meet with every variety of construction, from the compact brickwork which would have been worthy of the best times of Rome, to the rude repairs of Belisarius and the patchwork restorations of the middle ages and the popes. 2. *Porta Pinciana*, a fine arch in travertine, with a kind of cross on the key-stone, flanked by 2 round towers in brick, mentioned by Procopius, and supposed to have been built by Belisarius, who had his camp on the Pincian during the siege by Vitiges: it was of secondary importance, as no great road entered Rome by it. It is now walled up, but it is interesting as the spot where tradition places the scene of the degradation of Belisarius. If there be any truth in this story, now generally set down as a fable, the great general sat here and begged of the people, "Date obolum Belisario," as they passed the gate through which he had led his troops in triumph. The aqueduct of the Acqua Vergine, 12 m. in length, which supplies the fountain of Trevi, enters the city at this point. 3. *Porta Salara*, with remains of 2 round towers in brickwork, built at a short distance beyond the site of the Porta Salaria of the Servian wall, so called from the road by which the Sabines exported their supplies of salt. It is memorable as the gate by which Alaric entered Rome. The greater part of the walls beyond this is in brickwork, the interior portion in the Villa Bonaparte well preserved. 4. *Porta Pia:* it derives its name from Pius IV., who rebuilt it 1564, from the designs of Michel Angelo, and left it unfinished at his death; it has now been completed after the original design. On each side are gigantic statues of Saints Agnes and Alexander, by *Amadori*, put up in 1865. The *Porta Nomentana*, which it has replaced, was a short distance farther on. The site of the latter is marked by a round brick tower on one side, and a massive sepulchre on the other, included by Aurelian in his wall. The Via Nomentana passed through it. At a short distance on the rt. from the angle where the streets which enter the city by this gate and Porta Salara join, once stood the *Porta Collina* of the wall of Servius Tullius. The well-known reconnoissance of Hannibal, when, according to Livy, he threw a spear over the walls, took place on this side, and, if he had entered Rome, it is probable it would have been by this gate. Beyond the Porta Nomentana of Honorius was situated the Prætorian camp of Tiberius, whose quadrangular enclosure projects beyond the walls at the N.E. angle of the city. It is clear that Aurelian included this celebrated retrenchment in his line of walls; 3 of its sides were left standing when it was dismantled, and thus afforded peculiar facilities for the new works. On examining this part of the Aurelian wall, the rude stonework hastily put together by Belisarius may easily be recognised by its admixture of every kind of material, and especially of fragments of white marble. Several portions on the S.E.

side are formed of massive blocks of volcanic tufa, evidently derived from the Agger and other parts of the wall of Servius Tullius, which were situated at a short distance. One of its gates, which formerly opened on the N. side, but were closed by Honorius, may also be recognised. At the southern angle, the Porta Chiusa represents the *Porta Viminalis* of the Aurelian wall; it consists of a good arch of travertine surmounted by an attic of 6 smaller ones, an entablature and cornice, and in the same style as the other gates erected by Honorius; as its name signifies, it is now walled up. 6. *Porta S. Lorenzo*, with 2 towers, the ancient Porta Tiburtina, erected in 402, during the reign of Arcadius and Honorius, by the advice of Stilicho, and formed by one of the arches of the united Marcian, Julian, and Tepulan aqueducts, as stated in the inscriptions over it. This gate opens on the road to Tivoli. The walls between this and the Porta Maggiore are built on the line of the 3 before-mentioned aqueducts. About half way to the Porta Maggiore 14 corbels project from the lower part of the wall, evidently intended to support a hoard, and supposed to have formed part of the dwelling which Cicero had on the Agger. On approaching the Porta Maggiore the wall has been cut through for the passage of the railway to the central station. 7. *Porta Maggiore*, a noble arch of travertine, the finest gate in Rome, formed by 2 arches of the Claudian aqueduct. It formerly included the arches over the *Porta Labicana* and *Porta Prænestina*, both of which were greatly disfigured and concealed by the constructions of the time of Honorius; the Porta Labicana was closed, and the Porta Prænestina was known as the Porta Maggiore. The removal of the more recent constructions between these 2 gates has been amply repaid by the discovery of the tomb of the baker Eurysaces, which is described under the Antiquities (p. 66). The appearance of the fine façade of this gate, which now shows us its 2 arches and 3 piers, is extremely imposing. The circumstance of the aqueducts being carried over it explains the original object of this splendid monument. There are 3 inscriptions on it: one recording that the emperor Tiberius Claudius brought into the city the aqueduct which bore his name; the 2nd relating to the restorations by Vespasian; and the 3rd to those by Titus. In the attic are the channels for the water, the lower one being that of the Aqua Claudia, and the upper of the stream called the Anio Novus. We see near this point, from the modern road outside, built into the city wall, the flank of an arch of *peperino*, in which may be recognised the 3 channels of the Marcian, Tepulan, and Julian aqueducts; the Marcian being the lowest and the Julian the highest. Close by has been found the subterranean watercourse of the Anio Vetus. The remains of the gate of Honorius, which were removed, have been preserved and placed on a wall outside the Porta Maggiore. The roads which pass out of the city here lead (on the rt.) to Colonna, Valmontone, &c., the high road to Naples by Frosinone and San Germano, and (on the l.) to Gabii and Prænestе, with an embranchment to Lunghezza and the Alban colony of Collatia. The Aurelian wall beyond this gate follows the line of the Claudian aqueduct for some distance. Farther on it passes behind the Horti Variani and Basilica of Santa Croce in Gerusalemme, and skirts the outer wall of the Amphitheatrum Castrense, which was included by Honorius in his line of fortifications. 9. *Porta di San Giovanni*, modern, built by Gregory XIII. in the 16th century. Adjoining this gate is the ancient *Porta Asinaria*, the best preserved of all the gates of the Aurelian wall, flanked by 2 round brick towers, which is supposed to have derived its name from the Asinia family, who opened the road leading from it; it is memorable as the gate through which Belisarius first entered Rome. It was also by it that Totila gained admission, having obtained possession of it by the treachery of the Isaurians. The ancient gateway is now walled up, and is a very picturesque ruin from the outside. The gate of S. Giovanni is well known to travellers; the high road to Naples by Albano and

the Pontine Marshes passes out of it. A short way beyond this gate some fragments of the substructions of the Lateran palace have been included in the wall of Honorius; the Aqua Crabra, the modern Mariana, is crossed further on, and enters the city under a gate, now walled up, called the (10) *Porta Metronia;* the Aurelian wall near here is well preserved; through this gate opened the Via Ardeantina. An inscription inside the Porta Metronia states that the wall here was repaired in 1157 by certain Roman senators. Between the Porta Asinaria and the Porta Latina several portions of the lower part of the Aurelian wall are formed of massive square blocks of volcanic tufa, derived evidently from the Servian defences, which are situated at a short distance inside of it, although no unaltered portion of this kingly construction is to be seen in the walls of Aurelian, Honorius, or Belisarius. 11. *Porta Latina*, also closed. It has 2 ronnd brick towers, and a good travertine arch, with grooves for a porteullis, like most of the gates of Honorius. The Christian emblem (a cross or labarum) on the keystone has led to the supposition that it was repaired by Belisarius. According to the Church tradition St. John the Evangelist suffered martyrdom inside of this gate, by being thrown into a cauldron of boiling oil, where the circular chapel of S. Giovanni in Oleo now stands. The Aurelian wall presents a series of fine square brick towers between here and its extreme eastern prolongation, a short way beyond which is (12) *Porta di San Sebastiano*, the *Porta Appia* of the Aurelian Wall, with 2 fine semicircular towers of brickwork resting on substructions of white marble blocks, probably taken from the Temple of Mars, which stood outside of it on the l. This gate is well known from its vicinity to the arch of Drusus and the tomb of the Scipios; it is a good specimen of the Aurelian construction. Under the arch is a curious Gothic inscription relating to the repulse of some invading force, which has given rise to much speculation among antiquaries. The site of the ancient *Porta Capena*, where the Appian Way commenced, is 1500 yds. within this gate, between the Via di S. Gregorio and the Baths of Caracalla; the arch of Drusus, the tomb of the Scipios, and the several Columbaria between it and the modern gate, having stood outside the more ancient one of the Tullian circumvallation. Between the Porta Appia and the Porta di S. Paolo are the bastions, about 200 yds. in length, constrneted by Paul III. in the 16th centy., from the designs of Sangallo. They are finely built of brick with a deep cornice. 13. *Porta di San Paolo*, rebuilt by Belisarius on the site of the *Porta Ostiensis;* one of the most picturesque of all the modern entrances to Rome. The inner portion, which consists of 2 arches, is anterior to the time of Belisarius. It is remarkable as the scene of Totila's second entrance into Rome. The pyramid of Caius Cestius, like all the ancient tombs, stood outside the walls, formerly on the Via Ostiensis, and is here included in the wall of Honorius, which proceeds towards the Tiber, round the base of Monte Testaccio, ascending the l. bank of the river for a short distance. The distance from the pyramid of Caius Cestius to the Tiber is 800 paces; on it are several towers, some portions of which consist of large blocks of tufa derived from the tombs which bordered the Via Ostiensis. On the rt. bank of the Tiber the walls present altogether a more modern aspect; the greater part were constructed by Innocent X. and Urban VIII. The best preserved portion of the ancient wall extends from the Septimian arch to the Tiber behind the gardens of the Farnesina Palace, presenting some ruins of square towers. Within their circuit, particularly behind S. Pietro in Montorio, descending to the Trastevere, may be still traced the wall of Aurelian and Honorius, with its ramparts converging to the Porta Aurelia. The following are the gates of the Transtiberine district:—14. *Porta Portese*, built by Urban VIII., half-way between the Wall of Servius and the *P. Portuensis* of Aurelian, on the road to Fiumicino, the present port of the Ti-

ber. 15. *Porta di San Pancrazio*, on the Janiculum, the *Porta Aurelia*. The grounds of the Villa Pamfili Doria lie to the westward. The Acqua Paola, the ancient Alsietina, enters the Trastevere at this point. It was upon the bastions to the rt. or S. of this gate that the French besieging army under General Oudinot, in 1849, directed their principal attack. It was here, also, that they succeeded in making a practicable breach, after hundreds of men had perished on both sides, and all the horrors of war had been lavished without restraint. Every spot in the neighbourhood is intimately associated with the events of that memorable siege, for here only were its effects felt by the besieged, and here especially did the Romans exert their whole means of defence with a determined courage and bravery which no differences of political opinion can refuse to acknowledge and admire. Wherever we turn, from the walls of San Pancrazio to the Fontana Paolina and the Ch. of San Pietro on the one hand, or to the frequent mounds which mark the successive approaches of the besiegers and the graves of the killed on both sides, we find traces of the awful devastation which followed the prolonged resistance of the Romans at this point. The existence of a considerable portion of the Aurelian wall within the circuit of the bastioned line of the popes gave the besieged great advantage in this struggle; for as that ancient wall is built chiefly of brick, is more than 4 yards in thickness and from 10 to 12 in height, it formed a real fortress within the outer wall upon which the French had first to direct their fire. It is due to the honour of the French military commanders to add that, in selecting this gate and the advanced point of the Janiculum for their attack, they were guided by the consideration that from no other spot could their operations be carried on with so little injury to the monuments of the Eternal City. 16. *Porta Cavalleggieri*, near to St. Peter's, on the old high-road to Civita Vecchia, said to be from the designs of Sangallo. It derives its name from a cavalry barrack close by. 17. *Porta Fabbrica*, near the former, now walled up. 18. *Porta Pertusa*, also walled up, in the gardens of the Vatican. It was close to this gate that the French army suffered a severe repulse in their first approach to Rome in 1849. 19. *Porta Angelica*, erected by Pius IV. on the N. side of St. Peter's, leading to Monte Mario. 20. *Porta di Castello*, on the meadows behind the Castle of St. Angelo, closed.

§ 5. BRIDGES.

Of the bridges of ancient Rome five only are now standing. Remains of the others are still visible, and there is no doubt either as to their names or their position. Beginning with the most northern, and proceeding down the river, we have—

1. *Ponte S. Angelo*, the ancient Pons Ælius, so called from one of the names of the Emperor Hadrian, by whom it was built. This noble bridge crosses the Tiber immediately in front of the Castle of S. Angelo. The whole of it is ancient, with the exception of some restorations of stone-work casing and the parapets. Medals of Hadrian represent the bridge as we now see it, with three large arches of equal size in the centre, and two smaller ones on each side; a dedicatory inscription to the same emperor formerly existed on it, stating it to have been erected in his 3rd consulate to afford the means of reaching his mausoleum. In the middle ages it was covered with booths or shops, by which the passage was so much contracted, that the pressure of the crowd during the jubilee of 1450 caused the death of 200 people. In consequence of this accident, the booths were removed and the bridge restored to its original form. In 1530 Clement VII. erected at the extremity the statues of St. Peter and St. Paul. In 1668 Clement IX. added the present parapet, and the 10 angels which stand upon the piers. The one which bears the cross is by Bernini, the others are by his scholars.

2. *Pons Triumphalis, Aurelii*, or *Vaticanus*; it was the longest of all the bridges, and supposed to have been built by Nero. It led from the Campus Martius to the Via Triumphalis, which

rose over Monte Mario. From a passage in Prudentius it would appear to have been entire in the early part of the 5th centy. Some portions of its piers are still visible, when the river is low, about 300 paces below the bridge of St. Angelo. At a short distance below the Pons Triumphalis a suspension bridge was erected in 1863, forming a communication with the Lungara and Trastevere from the Rione Ponte.

3. *Ponte Sisto*, rebuilt in 1474 by Sixtus IV. on the ruins of the Pons Janiculensis, connecting the city with the quarter of Trastevere. There is reason to believe it was first erected by Probus, the son-in-law of Sept. Severus, in the reign of Caracalla and Geta. It has 4 arches.

4. *Ponte de' Quattro Capi*, connecting the city with the island of the Tiber, so called from the four-headed Januses which stand on the piers. It is the ancient *Pons Fabricius*, built by Fabricius the Curator Viarum, A.U.C. 708; and is mentioned by Horace as the spot from which Damasippus would have leaped into the Tiber, but for the precepts of Stertinius :—

> " Unde ego mira
> Descripsi docilis præcepta hæc, tempore quo me
> Solatus jussit sapientem pascere barbam
> Atque a Fabricio non tristem ponte reverti."
> HOR. *Sat.* ii. 3.

It has 2 large arches, with a smaller one in the centre of the pier between them. It retains more of its ancient architecture than any other of the Roman bridges except that of St. Angelo. It formerly had the following inscription, but a part only is now legible :— L. FABRICIVS C. F. CVR. VIAR. FACIVNDVM, COERAVIT. EIDEMQ. PROBAVIT. Q. LEPIDVS M. F. M. LOLLIVS M. F. COS. EX. S. C. PROBAVERVNT (A.U.C. 733).

5. *Ponte S. Bartolommeo* connects the island of the Tiber with the Trastevere. It is the ancient *Pons Cestius* or *Gratianus*. The name of its founder is unknown, but is supposed to have been Lucius Cestius, during his government of Rome in the reign of Augustus, whilst the Emperor was absent in Spain, in A.U.C. 708. Two long inscriptions on the parapets show that it was restored A.D. 367 by the Emperors Valentinian, Valens, and Gratian. It consists of 1 large central arch and a smaller one on each side.

6. *Ponte Rotto*, on the site of the *Pons Æmilius*, called in later times *P. Senatorius* and *Lapideus*. The ancient bridge was begun by L. Æmilius Lepidus and Marcus Fulvius Nobilior, A.U.C. 573, and finished by P. C. Scipio Africanus and L. Mummius Achaicus, the censors, in A.U.C. 611. It is represented on medals of the Æmilian family. From it the body of the monster Heliogabalus was cast into the Tiber. We know nothing of its subsequent history until we find it mentioned in the middle ages under the name of P. di Santa Maria. In the 13th centy. it fell down, and was rebuilt by Pope Honorius III. It was restored by Julius III. in 1554, and again by Gregory XIII. in 1575. In 1598 all that portion on the l. bank of the river was carried away. Two arches were thus lost, and no attempt has since been made to restore them. The part remaining (of the time of Julius III.) consists of 3 arches on the side next the Trastevere, with 2 smaller ones in the piers that separate them, through which the water only runs when the river is much flooded. The ruined and broken state of this fragment sufficiently explains the modern name. A suspension bridge has been carried from the extremity of the ruined arches to the opposite side of the Tiber, near the Temple of Fortuna Virilis, using what remained of the ruined edifice as its W. pier. The opening of the Cloaca Maxima into the Tiber and the substructions of the massive quay on its left bank are best seen from this bridge; the remains of the ancient road on the side of the Trastevere by which it was approached have been recently broken up to render the approach easier.

7. *Pons Sublicius*, a name derived from the beams of which it was constructed, the oldest and most celebrated of all the Roman bridges. It was first erected by Ancus Martius (A.U.C. 114). It was upon this bridge that Horatius Cocles withstood the army of Porsena till the Romans had succeeded in breaking it down behind him. This act of heroism made it so sacred, that it could never

afterwards be repaired without the sanction of the pontiffs. It suffered frequently from inundations, and was restored by Tiberius and Antoninus Pius, still built of wood, but upon stone piers. A coin of the latter emperor represents this bridge as a broken arch. In the reign of Adrian I., in 780, it was entirely destroyed by a flood. In the 15th century the stones of the piers were removed to make cannon-balls, and the only traces of the bridge now left are their foundations, which may be seen, when the waters are low, a short distance higher up the river than the hospital of San Michele and quay of the Ripa Grande. Near here, on the rt. bank of the river, some very ancient mooring corbels have been recently discovered.

Ponte Molle (see p. 428).

§ 6. Panoramic View of Rome.

Whoever would enter on the study of the ancient monuments of Rome will find it useful, before he commences the examination of particular ruins, to make himself acquainted with their relative position, and classify them in such a manner as will enable him to understand their history, and, above all, to make himself familiar, not only with the topography of Rome itself, but of the classical region in the midst of which it is situated. There is no spot so peculiarly adapted for this purpose as the *Tower of the Capitol*,* from its height and central position; and we advise therefore most strongly the traveller who desires to understand the antiquities, to study them with the least difficulty to himself, and to avoid the vexation arising from a constant recurrence to authorities, to proceed, in the first instance, to the Capitol, with plan of the city and map of the environs of Rome before him. An hour devoted to this will give him a more complete idea of ancient Rome than days spent in the ordinary mode of investigation; and the information obtained in regard to the surrounding country will materially assist him in his future excursions beyond the walls. Independently of these advantages, there is no scene in the world more impressive or magnificent than that commanded from this elevated spot. It is not inferior in historical interest to the glorious panorama from the Acropolis of Athens, while it surpasses it in those higher associations which appeal so powerfully to the feelings of the Christian traveller.

In the first place, it will be useful to take a general survey of the country, as seen from the summit of the tower.

The Campagna, or the undulating country which extends on all sides around Rome, includes portions of ancient Latium and Etruria. Its length from Cape Linaro, S. of Civita Vecchia, to Terracina is about 90 English m.; its greatest breadth from the mountains to the sea is about 27. On the W.N.W. it is bounded by the range of the mountains of La Tolfa, on the N.W. and N. by the volcanic group that surrounds the Lake of Bracciano, of which the peaks of Rocca Romana and Monte Virginio are the highest points; beyond, and more to the rt., rises the Monte Cimino or Monte di Soriano, and nearer the spectator the hills round Baccano, of which the wooded peak of Monte Musino is the highest point, between which and the Apennines the Valley of the Tiber occupies the low region. The Sabine mountains surround like an amphitheatre the whole expanse of the north-eastern Campagna; while the more picturesque mountains which bound the plain of Latium on the S.E. are studded with villages, each representing some site of classical interest. Along the plain from N. to S. the Tiber winds as a long yellow line, marking the ancient boundary between Latium and Etruria. In the foreground on one side are the ruins of all that made Rome the mistress of the world; on the other are the palaces and churches of the modern city; so that the Capitol may be said to separate the living from the dead—the city of the Popes from that of the Cæsars.

* The keys of the tower being now in the hands of the municipal authorities, it is extremely difficult to obtain permission to ascend to the top.

In the chain of hills towards the S.E. the highest point is the Alban Mount, now called *Monte Cavo*, on which stood the Temple of Jupiter Latialis, now replaced by a convent of Passionist monks. Beneath the summit, and about midway between it and the plain on the rt., is *Albano*, of which the gate alone can be seen from here; the site is well marked by the grove of ilexes of the Villa Doria; a little to the l. is the town and palace of *Castel Gandolfo* amid the woods bordering the lake of Albano; and on the rt. the low hills of Monte Giove, occupying the site of Corioli and of Civita Lavinia, the Lanuvium of Cicero. The long ridge forming the opposite hill beyond the lake is the supposed site of Alba Longa, and may be easily recognised by the line of white buildings upon it—the Convent of Palazznola. On the l. of Monte Cavo is a wide plain called the *Camp of Hannibal*, where the Carthaginian general took up his position during the siege of Rome. The peak at the opposite side of this plain is *Monte Pila*, the space between these two points being the remains of an extensive volcanic crater of elevation. A little below the Camp of Hannibal the village of *Rocca di Papa*, perched upon the crest of a rock, is supposed by some antiquarians to occupy the site of the Arx Albana of Livy, to which the Gauls were repulsed in their attack on Rome. On the lower slopes of the Alban group are *Marino* and *Grotta-Ferrata*. Farther to the l., on the nearest point of the chain, is *Frascati*, the largest town seen on the Alban hills. In the distance beyond is the lofty summit of *Monte Pila*. In a line between it and Frascati is the height on which Tusculum and its citadel stood. Farther to the l. are the villages of *Monte Porzio*, *Rocca Priora*, and *Monte Compatri*; and on the last and lowest eminence of the Alban range in this direction is the village of *Colonna*, occupying the site of the ancient Labicum.

In the opening of the plain between the Alban group and the Sabine mountains may be recognised the large village of *Zagarolo*, about midway between Colonna and the more distant town of PALESTRINA, the "frigidum Prænestæ" of Horace. Along the range of these hills the principal town to be seen is *Tivoli*, the ancient Tibur, surrounded by olive-groves and woods. From that point the Anio flows into the plain towards its junction with the Tiber, in its course separating Latium from the country of the Sabines. Beyond and to the l. of Tivoli we recognise the lofty pointed peak of *Monte Genaro*, the Lucretilis of Horace; at its foot the 3 picturesque hills of Monticelli, of Poggio Cesi, and of St. Angelo in Capoccia, the ancient *Montes Corniculani*; and farther on the l., more in the foreground, the wooded range that surrounds *Mentana*, the Alban colony of Nomentum, and the hill and town of *Monte Rotondo*, marked by its lofty tower. Nearer Rome, the bluff hill of *Castel Giubileo*, overlooking the Tiber, is the probable site of the citadel of Fidenæ. At the extreme N.E. end of the Campagna is the classical *Soracte*, whose isolated mass forms so striking a feature in the Roman landscape. It stands near the northern extremity of the Sabine territory, and close to the Etruscan frontier.

Having passed in review the more distant objects of this magnificent panorama, we shall now proceed to point out the leading features of ancient Rome, without stopping to describe more than is absolutely necessary for the purpose, as a more detailed account of each ruin will be given in the subsequent pages.

§ 7. THE SEVEN HILLS.

The first objects which will excite the interest of the traveller are the *Seven Hills*. These may be recognised without much difficulty from our present position, which commands also many interesting ruins that must necessarily be included in the following general survey. Beginning with the Capitoline, the Mons Saturnius of the earliest period, it will be observed that the tower on which we stand, and the group of palaces of which it forms a part, occupy a depression between the hill upon which rises the ch. of the Ara Cœli on one side and the Monte Caprino with the Palazzo Caffarelli on the other. These summits were occupied by the Temple of Jupiter

Capitolinus on the rt. (we suppose the spectator looking to the N. or towards the Corso), and by the Arx Capitolii on the l.: the space between them, on which we are placed, was called the Intermontium, and in more ancient times the Asylum. The ch. of Ara Cœli is supposed by the best authorities to occupy the site of the Temple of Jupiter Capitolinus; on the other summit were situated the Curia Calabra, the Temple of Juno Moneta, the substructions of which may be seen in the Caffarelli gardens, and beyond, and nearer the Tiber, the house of Tatius, the Sabine chief and rival of Romulus; nearer to the valley which separates the Capitoline from the Palatine, in a garden on the modern Monte Caprino, we still see, although diminished in height by the accumulation of soil at its base, a considerable portion of the Tarpeian Rock. From the Capitol, as a central point, we may trace a semicircle from the Pincian Hill, on the northern side of the modern city, to the Aventine on the S., embracing in its circuit the line of the existing walls. This area includes nearly the whole of ancient Rome as it existed before the time of Augustus. The heart of the city was, of course, the *Forum*, the open irregular space which lies immediately below us; it will serve as a guiding point in enabling us to fix the limits of the hills. The topography and monuments of this classical spot will be described in a subsequent page, under the article "Forum," and need not, therefore, be repeated here.

The *Capitoline*, on which we stand, forms the first of the 7 hills. Above the western angle of the Forum rises the *Palatine*, the seat of the earliest settlement of Rome, covered with the ruins of the Palace of the Cæsars, in the midst of gardens. Farther to the rt. is the *Aventine*, its N.W. base washed by the Tiber, and its summit crowned by the churches of Santa Sabina, Sant' Alessio, and Il Priorato. In the valley, the Vallis Murcia of the kingly period, between these 2 hills, was the Circus Maximus, the nearest extremity of which will be easily recognised by the tall chimney of the Roman gas-works. Over the Coliseum the eye rests on the magnificent Basilica of the Lateran, marking the extreme N.E. boundary of the *Cœlian*. N. of the Cœlian, and on the l. of the Coliseum, is the *Esquiline*, more extensive than any of the other hills, and marked at its southern extremity by the ruins of the Baths of Titus, at its northern angle by the ch. of Santa Maria Maggiore, while the ruined dome of the so-called Temple of Minerva Medica and the walls of the city indicate its extreme boundary on the E. The *Quirinal*, a long narrow eminence, begins at the Forum of Trajan, visible from the eastern angle of the tower. We can easily see from this point that a portion of the hill had been removed to make room for Trajan's Forum, as we shall find stated hereafter on the inscription of his column. The massive square tower of the middle ages, called the Torre delle Milizie (vulgarly known as Tower of Nero), and the walls of the Forum of Augustus, assist us in marking the line which separates the base of the Quirinal from that of the Esquiline. The Quirinal stretches from the Forum of Trajan to the N.E. behind the Colonna Palace. It is covered with buildings, among which the most conspicuous is the Palace of the Pope on the Monte Cavallo, its highest point. The *Viminal*, between the Quirinal and the Esquiline, is remarkable for its flat surface, which makes it difficult to distinguish as a separate eminence; a part of it is covered by the Baths of Diocletian. The ch. of S. Lorenzo in Panis-Perna occupies nearly its highest point, and the hill may be traced in the gardens extending from it to the Piazza di Termini and the Baths of Diocletian. In walking from the Trinità de' Monti to S. Maria Maggiore, the separation between the Quirinal and Viminal is distinctly recognised. These are the 7 hills which were included within the walls of Servius Tullius; but there are others beyond those limits, which it is necessary to particularise. N. of the Quirinal is *Monte Pincio*, the *Collis Hortulorum*, the favourite promenade of the modern Romans. On the other side of the Tiber is the *Janiculum*, at the foot of which lies the modern quarter of Trastevere; at its southern

extremity, but without the walls, is the *Monte Verde*, overlooking the Tiber; beyond, to the N. of the Janiculum, is the *Vatican;* and in the extreme distance, forming the boundary of our present prospect, is the *Monte Mario*, capped by the villa *Mellini*, surrounded by cypress plantations. The area between the Janiculum and the Pincian includes nearly the whole of modern Rome. The last eminence that remains to be noticed is the artificial mound called *Monte Testaccio*, from the fragments of earthen vessels of which it is formed; it is situated at the southern angle of the Aurelian walls, at the foot of the Aventine, between the river and the pyramid of Caius Cestius, but cannot be distinguished from the point where we are standing, the higher mass of the Aventine intervening.

§ 8. General Review of the Ruins.

The Ruins of Rome may be classed under 3 heads: 1. The works of the Royal or Kingly period; 2. Of the Republican or Consular; and 3. Of the Empire, not a trace being visible of the civilization that preceded Romulus, although the sites mentioned as being occupied by Evander and the Trojan colonists can be made out.

1. *The Kingly Period* (B. C 753–510). —The consideration of this first period carries us back to the early history of Rome, to enter into minute particulars on which would obviously be out of place in a work of this description, and would involve details with which the traveller may be presumed to be already familiar. It will be sufficient for our present purpose to state that the Latin settlement attributed to Romulus was situated on the Germalus or W. portion of the Palatine, the site of the earlier settlement of Evander and his Arcadians, and was probably not more than a mile in circumference. The Sabine colony of Tatius occupied the Capitoline and the Quirinal, the Capitoline being their citadel. The Etruscans had their settlements on the Cælian and parts of the Esquiline, the principal of which was called Lucerum; they were dependent on the others, and had no king, and were at length compelled by the Romans to descend into the space between the Cælian and the Esquiline, which derived from them the name of the Vicus Tuscus. In these times there were small lakes or swamps between the Palatine and Aventine, and between the Palatine and the Capitoline. The union of the three settlements led to the gradual increase of the city, and, in less than 150 years from the foundation by Romulus, the Cloaca Maxima, one of the most ancient architectural monuments of Rome, was constructed to drain these marshes. The valley at the foot of the Palatine and the Capitoline was then set apart for the general assemblies of the united nations, and became, under the name of the Forum, the seat and centre of Roman greatness. The western slopes of the Palatine were the scenes of those poetical traditions which are identified with the earliest history of the city, and some antiquaries have even fixed the sites where stood the Ruminal fig-tree, the altar of Hercules, the Lupercal, and even the cave of Cacus. The latter is still pointed out in the slopes of the Aventine, on the side overlooking the Tiber: the other poetical antiquities had disappeared, like the lakes of Curtius and Juturna, before the time of the Empire. The few remains of the kingly period which are now extant are entirely in the Etruscan style, built of large quadrilateral blocks, like the walls of Volterra, Cortona, and other cities of Etruria. These remains are the Mamertine prisons, begun by Ancus Martius (B.C. 640), and enlarged by Servius Tullius (B.C. 578); the Cloaca Maxima of Tarquinius Priscus (B. C. 616); part of the celebrated rampart or *agger* of Servius Tullius (B.C. 578), still visible on the Viminal in the Central Railway Station, and of the walls of the same king, on the summit of the Quirinal, before the Pope's stables, and in the vineyard of the Jesuits, on the S. and W. declivities of the Aventine; the remains of the quay on the l. bank of the Tiber, near the mouth of the Cloaca Maxima; some substructions near the Arco Salara, possibly of the Porta Trigemina;

very probably the massive substructions of quadrilateral blocks of volcanic tufa, under the ruins of the palaces of Tiberius and Caligula; in the Vigna Nussiner, now a public promenade, on the western declivity of the Palatine, and which some antiquaries attribute to the earliest constructions of the kings, and even to Romulus.

2. *The Consular or Republican Period* (B.C. 510–30).—It has frequently been a matter of regret to the classical traveller that Rome presents so few monuments of the time of the Republic. It is certain that there are scarcely any unaltered remains of that period; and in the Forum, where our earliest impressions would lead us to look for ruins which we might associate with the memory of the heroes and patriots of Rome, it is more than probable that there is scarcely a fragment of republican times. Various reasons may be assigned for this; but the explanation at once the most probable and the most supported by historical evidence is, that the continued wars and transient character of the consular government were unfavourable to the erection of great public monuments. The destruction of the city by the Gauls (B.C. 390), 120 years after the establishment of the republic, no doubt involved the loss of many works, both of the kingly and republican periods. The reconstruction of the city seems to have been too hurried to allow much attention to the arts, and it was not until a comparatively late period that Rome began to be decorated with temples, and supplied with paved roads and aqueducts of masonry. It was not until the fall of Corinth and of Carthage that it was distinguished by the magnificence of its public buildings. The introduction of new divinities required other and more splendid temples, and the luxury and taste acquired in the conquest of Greece naturally led to the construction of palaces and theatres on a more spacious and costly plan than had been previously adopted. The boast of Augustus, that he found Rome of brick and left it of marble, may be taken as a collateral proof of the architectural mediocrity of the republican city. Still, during the last century of the republic, several public works of considerable magnitude were executed. The military ways, paved with large blocks of lava, and particularly the magnificent Via Appia constructed by Appius Claudius and still perfect through a portion of its course, served as a model for the paved roads of later times; but the remains of other republican structures which can now be recognised are few. It is probable that the massive substructions under the Palazzo Caffarelli, on the Capitoline, are the foundations of some edifice of the republic. The walls of the Tabularium at the base of the Capitol, and overlooking the Forum, and the Doric portico which surmounts it, were constructed by Quintus Lutatius Catulus as early as B.C. 77. Like the military ways, they show that in all the great works of the republic the solidity which marks those of the kings was generally imitated. Of the republican temples, the only one now standing which has claims to so high an antiquity is that of Fortuna Virilis, now the church of Santa Maria Egiziaca, near the Ponte Rotto. It is known that the original temple on this spot, erected by Servius Tullius, was rebuilt during the republic; but how far the present edifice may have undergone subsequent alterations is uncertain. Beneath the ch. of San Niccolò in Carcere are some early substructions and columns, supposed to have formed part of the temples of Juno Sospita, Hope, and Piety, which dated from the Republican period.

The aqueducts which were begun during this period were mostly underground, with the exception of the Marcian. A long line of this noble aqueduct is still standing, but little appears to belong to the consular period except the foundations, and it is almost impossible to distinguish the original work from the additions and restorations made during the early period of the empire. The theatre of Pompey may still be traced in the cellars of the Palazzo Pio, and in some of the neighbouring streets. The foundations of the Emilian Bridge;

some portions of the Pons Fabricius, connecting the island of the Tiber with the l. bank; and the facing of travertine at the south-eastern point of the island, which formed part of the "ship" of Æsculapius; are likewise considered to be republican works, as also a massive wall of blocks of travertine, now covered up beneath extensive brick substructions of the early Cæsars, discovered in Jan. 1864, in the Via della Dataria, on the ascent to the Quirinal from the Campus Martius. This fine specimen of republican construction formed part of a sepulchre that stood outside the Porta Sangualis of the Servian Wall. From an inscription it appears to have belonged to members of the Sempronia family (see p. 74). But the principal remains of the consular period are the sepulchral monuments. At the foot of the Capitoline, in the Via di Marforio, and near to where stood the Porta Ratumena and the wall of Servius Tullius, is the tomb of C. Poblicius Bibulus, which is universally admitted to be a republican ruin. The principal tombs, however, of this period are on the Appian Way. Between the older walls of Servius Tullius and the Porta di S. Sebastiano the P. Appia of the Aurelian is the most interesting, in an historical point of view, of all the sepulchral monuments of ancient Rome—the tomb of the Scipio family, now a subterranean vault, from which the sarcophagus and inscriptions in the Vatican Museum were obtained. 2 m. beyond the gate is the magnificent circular tomb of Cecilia Metella; 1 m. farther, in the midst of the plain, are remains of one belonging to some members of the great republican family of the Servilii; and still farther two attributed to the Horatii and Curiatii, but certainly of a very remote date, from their style of architecture. The last monuments of the Republican period to be seen are some of the arches that enclosed the celebrated Forum of Julius Cæsar, in a dirty courtyard opening into the Via del Ghetarello, behind the ch. of Santa Martina.

3. *The Empire* (B.C. 30—A.D. 476).—However much the classical enthusiasm inspired by recollections of the Republic may surpass the feelings excited by those of the Empire, there can be no doubt that this was the era when Rome assumed her greatest magnificence, and nearly all the monuments we now see belong to this period. It was the aim of Augustus to extend the limits of the city, and to embellish it with works of splendour. The Campus Martius during his reign was gradually covered with public edifices, and, like many cities of modern times, the ancient walls of Servius Tullius soon included but a small portion of the city, and were at length lost among the new buildings. The influence of Greek art, and a taste for colossal architecture, may be clearly traced through all the imperial works: the palaces, the aqueducts, the historical columns, and the tombs of this period, are all on a scale different from those that preceded them; and, when compared with the unity and simplicity of earlier times, everything appears exaggerated. Another peculiarity is the general adoption of the Corinthian order, not indeed in its original purity, but with a variety of ornament which marks a decline of art.

Augustus began on the Palatine the first Palace of the Cæsars, and filled the Campus Martius with temples, porticos, theatres, and other buildings. Of the works which have remained to the present time, may be cited the massive walls which enclosed the Forum which bore his name with the Temple of Mars Ultor in the centre, the columns of which, still erect, show that it was one of the most splendid edifices in the city; the 3 beautiful columns at the angle of the Palatine, long called the temple of Jupiter Stator, but now supposed to belong to that of Castor and Pollux or of Minerva Chalcidica; the theatre of Marcellus; the portico of Octavia; and the mausoleum of the emperor himself, between the Corso and the Tiber. The pyramid of Caius Cestius, near the Protestant burial-ground, was erected about this time. Agrippa, following the example of his master, contributed largely to the embellish-

ment of Rome, and constructed a series of baths in the Campus Martius, which served as the model of those immense structures erected by the later emperors. His great work was the Pantheon (B.C. 26), the best-preserved monument of ancient Rome, and adjoining his baths. The arch of Drusus was raised to his memory by the senate after his death (B.C. 9), and is the oldest triumphal arch in Rome. The arch of Dolabella, on the Cælian, was erected, as the inscription tells us, in the consulate of Dolabella and Silanus, in the 10th year of our era, and consequently its antiquity cannot be much later than that of Drusus. Tiberius (A.D. 14) began the Prætorian camp, the outline of which may still be traced at the north-eastern angle of the city; and built the Temple of Ceres and Proserpine, whose columns and cella are preserved in the ch. of S. Maria in Cosmedin. Caligula (A.D. 38) enlarged the palace of the Cæsars on the Palatine; and Claudius (A.D. 41) constructed that noble aqueduct that bears his name, which is still the admiration of the world. But all these works were eclipsed by the magnificent building of Nero (A.D. 54). The fire which he is accused of kindling destroyed the palace that existed on the Palatine, and upon its ruins arose his golden house, occupying a space equal to that of a large town, filling the valley since occupied by the Coliseum, and displacing the house and gardens of Mæcenas on the Esquiline.* Nero also rebuilt a large portion of Rome, and constructed baths, now covered by modern palaces, between the Pantheon and the Piazza Navona. He completed the Circus of Caligula, partly occupied by the Basilica of St. Peter's and the Vatican Palace, and memorable as the spot on which many of the early Christians suffered martyrdom. To Vespasian (A.D. 70) we are indebted for the foundation of the Coliseum, or the Flavian amphitheatre, the noblest ruin in existence. It was dedicated by Titus (A.D. 79), 10 years after the taking of Jerusalem, but not finally completed until the reign of his successor, Domitian. On the upper slopes of the Esquiline, Titus converted a portion of Nero's palace into substructions for his Baths, so well known by their picturesque remains. Domitian (A.D. 81) enlarged the Palace of the Cæsars, and began some baths near those of Titus, which were more extensive in their plan than those of his predecessor, and were finished by Trajan. He also erected the beautiful arch of Titus, to commemorate the conquest of Jerusalem by his predecessor. Nerva (A.D. 96) finished the Forum Transitorium, which also bore his name; and his great successor Trajan (A.D. 98) erected a temple in it to Minerva, the front of which remained standing until the 17th centy., when it was destroyed by Paul V. Trajan has also left us in the remains of the Ulpian Basilica and his funeral column two of the most interesting monuments of Rome. The works of Hadrian (A.D. 117) peculiarly mark his taste for the colossal. His Temples of Venus and Rome were erected from his own designs and under his personal direction. His villa near Tivoli was on the most exaggerated scale; and his mausoleum, now the Castle of St. Angelo, is gigantic in its dimensions. The Pons Ælius was also constructed by Hadrian as a passage to his tomb. It is the best preserved of all the Roman bridges, and, with the exception of the parapets and some unimportant repairs, is entirely ancient. The temple at the extremity of the Forum which bears the name of Antoninus Pius (A.D. 138) and his wife Faustina was raised to them by the senate. The column of Marcus Aurelius Antoninus (A.D. 161), called the Antonine Column, though inferior to that of Trajan as a work of art, is one of

* Some very massive substructions have been recently discovered beneath the ch. of S. Clemente on the Esquiline; they consist of walls built of huge blocks of volcanic tufa, with a cornice in travertine, one portion upwards of 350 feet in length. The style resembles that of the outer wall of the Forum of Augustus; they may have belonged to the house of Mæcenas; they are surrounded by more modern brick walls of the best Imperial period, and support the early Christian constructions of the newly disinterred basilica.

the well-known monuments of Rome. The arch of Septimius Severus in the Forum was erected to him and his sons Caracalla and Geta by the senate (A.D. 205); as the other which bears his name, in the Forum Boarium, was in honour of the emperor, his wife, and his sons, by the goldsmiths and dealers of that locality. To this period may be ascribed the square arch of Janus in the same locality. The Baths of Caracalla (A.D. 211) surpass in magnitude all previous works of the same kind: their ruins still excite the surprise of every traveller, and are remarkable as having supplied the museums of our time with the Farnese Hercules, the Toro Farnese, and other celebrated statues. These baths were completed by Elagabalus (A.D. 218), and his successor Alex. Severus (A.D. 222). Aurelian erected the Temple of the Sun on the Quirinal, whose massive substructions may still be seen in the gardens of the Colonna Palace, and (A.D. 271) accomplished the greatest work of the latter times of the empire, by surrounding Rome with the immense fortification which served as the foundation of the present walls. With the exception of the Baths of Diocletian (A.D. 302), which have peculiar interest from the tradition that they were built by the Christians during the persecutions of his reign, there are few ruins to detain us until the time of Constantine (A.D. 306). The baths of this emperor may still be traced in the Villas Aldobrandini and Rospigliosi, on the Quirinal. His arch, erected to commemorate his victory over Maxentius, is near the Coliseum, and is adorned with basreliefs plundered from an arch of Trajan, the site of which is now unknown. His Basilica constitutes one of the most conspicuous ruins bordering on the Forum: it was built by Maxentius, and dedicated by Constantine after the death of his rival. To the same period belong the temple and circus near the Appian Way, erected by Maxentius to the memory of his son Romulus (A.D. 311). The Pons Gratianus, constructed by the emperors Valentinian and Gratian (A.D. 364), still connects the island of the Tiber with the Trastevere. The column of Phocas was erected A.D. 608 by the exarch Smaragdus to the Greek emperor of that name; but the column is evidently of an earlier date, probably removed from some edifice of the age of the Antonines.

This rapid review of the leading ruins will be useful to the traveller in enabling him to understand the age of the different monuments, as it will also in pointing out the chronological succession to such as wish to study the history of Rome by means of her existing ruins, and to follow the progress of her architecture through its various stages down to the decline of art under the later emperors.

It will scarcely be less instructive to take a rapid survey of the gradual ruin of the city. On the conversion of Constantine to Christianity some of the ancient temples were changed into places for Christian worship, but a still greater number were destroyed. Independently of the injuries sustained from the invading armies of Alaric (A.D. 410), Genseric (455), Ricimer (472), Vitiges (537), and Totila (546), the inhabitants appear to have regarded the ancient buildings as so many public quarries. Belisarius employed the remains of ancient edifices in repairing the walls during his celebrated defence of the city, and converted the mausoleum of Hadrian into a fortress. The aqueducts had been previously destroyed by Vitiges, who burnt everything outside the walls; the baths were thus rendered useless, and the Campagna was reduced to a state of desolation from which it has never recovered. Totila is supposed to have commenced the destruction of the Palace of the Cæsars. In the 7th and 8th centuries Rome suffered a constant succession of calamities; earthquakes, inundations of the Tiber, and the famine and pestilence of which they were the natural precursors, desolated the city more than the attacks of the barbarians or the subsequent sieges of the Lombards. From the end of the 7th to the close of the 8th century 5 inundations

are recorded, in one of which the whole city was under water for several days. The disputed succession to the papacy, the contests of the popes with the German emperors, and the frequent absence of the court, had also considerable influence in leading to the neglect and ruin of the city. The Normans of Robert Guiscard surpassed all previous invaders in the extent of their ravages: they burnt the city from the Antonine column to the Flaminian gate, and from the Lateran to the Capitol; they ruined the Capitol and the Coliseum, and laid waste the whole of the Esquiline. The great monuments were soon afterwards occupied as fortresses by the ruling Roman families. The Coliseum, the Septizonium of Severus, and the Arches of Titus and Janus were seized upon by the Frangipanis; the tomb of Hadrian and the Theatre of Pompey by the Orsinis; the Mausoleum of Augustus and the Baths of Constantine by the Colonnas; the Tomb of Cæcilia Metella was converted into a fortress by the Savellis and the Caetanis; the ruins of the Capitol were held by the Corsis; the Quirinal by the Contis; and the Pantheon so frequently received the garrisons of the Pope that in the time of Gregory VII. it bore the name of *S. Maria in turribus*. Even the Basilicas were not secure; that of St. Paul was fortified by the Corsis, and that of St. Peter by the people. But these were not the only calamities of Rome during the middle ages. In 1345 the city was again inundated by the Tiber, and nothing but the summits of the hills are said to have remained uncovered. In 1349 it was desolated by a fearful earthquake. In 1527 it was cruelly pillaged by the Connétable de Bourbon; and, as Gibbon truly observes, suffered more from him than from the ravages of Genseric, Vitiges, and Totila. The Constable, according to the account of the Marquis Bonaparte, who was an eye-witness, opened his first trench before the face of the Aurelian wall, on the side of the tomb of Cæcilia Metella. Thus, fatally pointed in the direction of that part of the Appian road, the artillery injured that tomb and the Circus of Romulus, demolished the sepulchres bordering the Appian Way, mutilated the church of St. Nereo and St. Achilleo, the tombs of the Scipios, and the baths of Caracalla. In 1530 the city was visited by another inundation, scarcely less calamitous than the preceding. From a very early period the erection of new churches and the repairs of the city walls had continually operated to the destruction of the ancient monuments; the lime-kilns of the middle ages were supplied from the ruins, and the temples and other buildings were despoiled of their columns for the decorations of religious edifices. The popes are responsible for a large share of this system of wholesale destruction. As early as the 8th centy. we find Gregory III. taking 9 columns from some temple for the basilica of St. Peter. Adrian I. destroyed the Temple of Ceres and Proserpine to build S. Maria in Cosmedin. Paul II. built the Palace of St. Mark with materials taken from the Coliseum. By the middle of the 15th century so many monuments had been ruined for building purposes or burnt into lime, that, when Æneas Sylvius was elected pope under the name of Pius II., he issued a bull to prevent the further continuance of the practice: "De Antiquis Ædificiis non diruendis" (1462). Notwithstanding this measure, Sixtus IV. in 1474 destroyed what remained of the stone piers of the Sublician bridge to make cannon-balls, and swept away numerous ruins in his general reform of the city. Alexander VI. destroyed a pyramid near the Vatican to construct a covered way leading from the Palace to the Castle of St. Angelo. Paul III. plundered the Temple of Antoninus and Faustina, the Arch of Titus, the Forum of Trajan, and the Theatre of Marcellus, and built the Farnese Palace with blocks of travertine brought from the Coliseum, although he had issued a bull making it a capital offence to "grind down" statues. Sixtus V. removed the works of art of the Septizonium of Severus to ornament St. Peter's. Urban VIII. removed in part the basement of the Tomb of Cæcilia Metella

to construct the Fountain of Trevi, built the Barberini Palace with materials taken from the Coliseum, and stripped the Pantheon of the sheets of bronze which had escaped the plunder of the emperor Constans II. in the 7th century, to construct the baldacchino over the great altar at St. Peter's —an act immortalised by Pasquin in a saying which has now almost become a proverb:—

"Quod non fecerunt Barbari, fecere Barberini."

Paul V. removed the entablature and pronaos of the Temple of Pallas Minerva in the Forum Transitorium to build his fountain on the Janiculum, and the last of the marble columns of the Basilica of Constantine to support the statue of the Virgin before the ch. of S. Maria Maggiore. Alexander VII. destroyed an ancient arch of Marcus Aurelius to widen the Corso. Most of the statues of saints and prophets in the churches were worked out of ancient columns, and the marbles which so profusely decorate the altars may in many instances be recognised as fragments of classical buildings.

From these details the reader may be surprised that so many relics of a city which has existed for 2600 years are still visible. When we look back on the condition of the great capitals of our own time, how few there are which have preserved unchanged even their monuments of the middle ages! If Rome had undergone as many alterations as London has witnessed within the lapse of a few centuries, we should not find one stone standing upon another which we could identify with her historic annals.

After this general sketch of the monuments and their vicissitudes, we shall proceed to describe them one by one, classifying the ruins under separate heads, and leaving it to the convenience or taste of the traveller to combine the classical antiquities with the ecclesiastical edifices and other objects of interest, or examine each class separately. It cannot, however, be too strongly impressed upon his attention that there are few ruins which have not been the subject of antiquarian controversy; and that to enter into these disputes would only serve to bewilder him upon almost every question of Roman topography; besides, these vexed questions have been impartially reviewed, and treated with no ordinary judgment, in Mr. Dyer's article *Roma* of the 'Dictionary of Classical Geography,' mentioned in our Introductory Remarks (p. xxxviii.) In many instances the doubt which hangs over the name and object of certain monuments will never be removed, and the discovery of their real destination would add but little to the interest of the ruin. For, in spite of what has been written, the enjoyment of the spectator must depend on his own enthusiasm; the ruins are but the outlines of a picture which the imagination and memory must fill up: and they who do not expect too much are less likely to be disappointed than those who look for visible memorials of the heroes, poets, and orators whose fame has consecrated the soil, and invested even the name of Rome with imperishable interest.

"Where is the rock of Triumph, the high place
Where Rome embraced her heroes? where the steep
Tarpeian? fittest goal of Treason's race,
The promontory whence the Traitor's Leap
Cured all ambition. Did the conquerors heap
Their spoils here?"

§ 9. FORUMS.

"Yes; and in you field below
A thousand years of silenced factions sleep—
The Forum, where the immortal accents glow,
And still the eloquent air breathes—burns with Cicero!

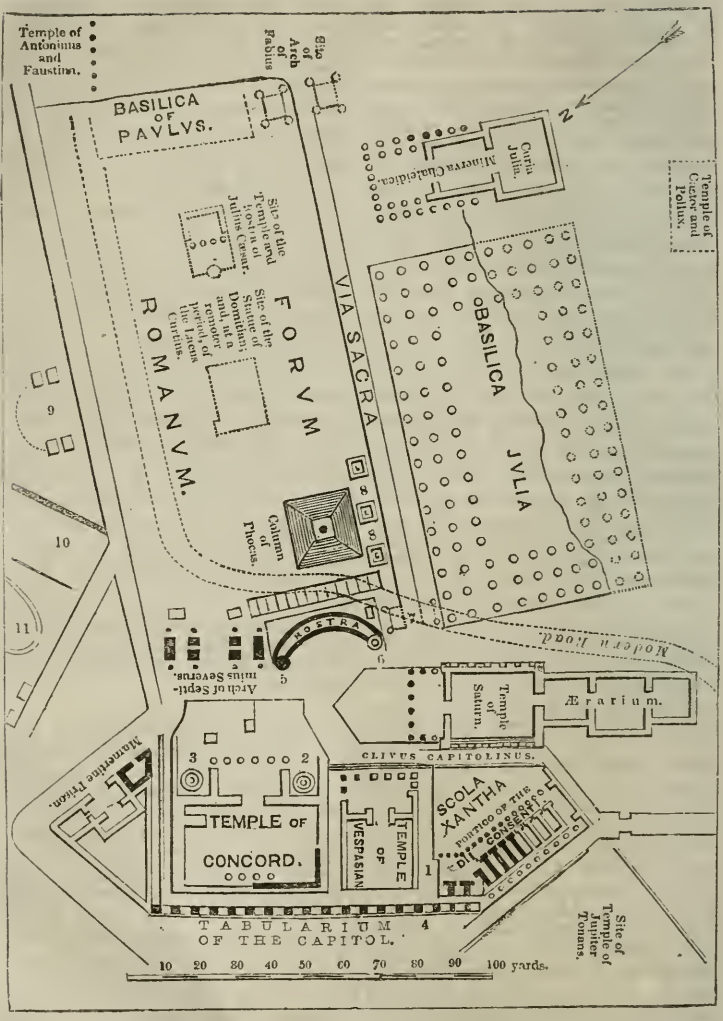
The field of freedom, faction, fame, and blood:
Here a proud people's passions were exhaled,
From the first hour of empire in the bud
To that when further worlds to conquer fall'd."
Childe Harold.

1. *The Roman Forum.*—An irregular quadrilateral space at the foot of the

Capitoline and the Palatine hills, raised by the accumulation of soil considerably above its ancient level. Its modern name is the *Campo Vaccino*, the greater part of the area having become as early as the 15th century the resort of cattle, a kind of Roman Smithfield. Within this hollow lay the Roman Forum, but what part it really occupied, and what were its true boundaries, has for the last 3 centuries been the subject of much learned controversy; a simple recapitulation of the theories of successive antiquaries would fill a volume of no ordinary size. In the development of these theories the Forum has changed its place several times; the names applied to the ruins by one writer have been superseded by the next, and until within the last few years it was a task of no common difficulty to come to any satisfactory conclusion amidst the multitude of conflicting statements. Indeed, the disputes of the antiquaries had involved every ruin in uncertainty, and had either bewildered the traveller into total scepticism, or made him believe that the sole interest of each object of antiquity consisted in the contest for its name. Recent discoveries have removed to a considerable extent the doubts which perplexed the writers of former times; we shall therefore touch very slightly on controversial questions, and proceed at once to the facts, following the best modern authorities, amongst whom Canina is undoubtedly the most to be relied upon. The older antiquaries believed that the Forum, properly so called, extended in length from the Arch of Septimius Severus to that of Fabius, now destroyed, but which stood nearly in front of the Temple of Antoninus and Faustina. The space between that temple and the three columns which form so conspicuous a feature of the scene constituted its breadth. In the middle of the 17th century this opinion was superseded by another theory, which assumed as the breadth of the Forum the line formerly considered to be its longest diameter, and sought for its length in the direction of the churches of San Teodoro and S. Maria della Consolazione, thus laying down an imaginary rectangle of about 700 feet by 470. This theory was supported by many recent writers, —Nibby, Burgess, Burton, and other antiquaries,—in whose time the discoveries which have so completely changed the old landmarks of the Forum had not been made. Niebuhr rejected this latter hypothesis, and adopted the old theory as the one most supported by historical facts. The Chevalier Bunsen has since laboured to support the views of the Prussian historian. But of all those who have endeavoured to clear up the topography of the Forum, Canina deserves the first place, from his elaborate *Esposizione del Foro Romano*, and the details given in his more recent general work entitled 'Roma Antica.'

Although it is impossible to define exactly the limits of the Forum and its dimensions, it may be said to have extended from the Arch of Septimius Severus to the Temple of Antoninus and Faustina in its longest diameter, and from the front of the ch. of San Adriano to the steps of the Basilica Julia in the other. In order to facilitate to our readers the description of this celebrated area, we have annexed a reduction of the plan given by Canina in the works above mentioned.

Beginning with the ruins on the slope of the Capitoline, the massive wall which forms the substructions of the modern Capitol is one of the most interesting existing fragments of Roman masonry of the Consular period: 240 ft. in length and 37 ft. in height, it is composed of rectangular blocks of that particular variety of volcanic tufa from Gabii, called *Lapis Gabinus* by the ancients. Upon it, as upon a basement, are the remains of 16 Doric pilasters, upon which stood a series of arches supporting the architrave of the *Tabularium*, or Record Office. Within is an ancient corridor mixed with modern constructions, in which Nicholas V., about the middle of the 15th century, formed a magazine of salt, which corroded the piers and led to their destruction. The following


Temple of Antoninus and Faustina.
Arch of Fabius
Site
BASILICA OF PAVLVS.
Curia Julia.
Minerva Chalcidica
Temple of Castor and Pollux.
Site of the Temple and Portico of Julius Cæsar.
Site of the Statue of Domitian; and, after removal of part of the Arch of the Curtius.
FORVM ROMANVM.
VIA SACRA
BASILICA JVLIA
Column of Phocas.
ROSTRA
Modern Road
Arch of Septimius Severus.
Temple of Saturn.
Ærarium.
CLIVUS CAPITOLINUS.
Monument to Tullius.
TEMPLE OF CONCORD.
TEMPLE OF VESPASIAN
SCOLA XANTHA
PORTION OF THE PORTICO OF THE DII CONSENTES
TABULARIUM OF THE CAPITOL.
Site of Temple of Jupiter Tonans.
10 20 30 40 50 60 70 80 90 100 yards.

1. Shops of the Notaries.
2. Site of Colonna Duillia.
3. Site of Colonna Mœnia.
4. Ancient entrance from the Capitol to the Forum.
5. Pyramid of the Umbilicus Romæ
6. Site of Milliarium Aureum.
7. Site of the Arch of Tiberius.
8. Pedestals for Votive Statues, or Columns.
9. Entrance to the Forum Transitorium.
10. Site of Basilica Æmilia.
11. Site of the Forum of Julius Cæsar.

very interesting inscription on the walls, proving that they formed part of the Tabularium, where the "tabulæ," or bronze plates recording the decrees of the senate and other public acts, were preserved, and that they were erected, together with the substructions, by Q. Lutatius Catulus (B.C. 78), has been recently re-discovered, and has been placed over the entrance on the side of the Mamertine prison:— Q. LVTATIVS . Q. F. Q. N. CATVLVS . COS. SVBSTRVCTIONEM . ET . TABVLARIVM . EX . SEN. SENT. FACIENDVM . COERAVIT . EIDEMQVE . PROB; they are therefore interesting as republican works, and still more so as remains of the ancient Capitol. In January, 1839, Signor Azzurri, professor of architecture in the Academy of St. Luke, made an important discovery in connexion with this interesting monument. While engaged in works for the enlargement of the prisons then beneath the Palace of the Senator, he found concealed among masses of modern walls the series of Doric arches of the Tabularium. They are 23 feet high, and about 11 wide. In his restoration of the Tabularium Canina supposes this Doric portico to have been surmounted by another of the Ionic order, scarcely a fragment of which remains.

More recent excavations in the interior of the Tabularium have led to the discovery of a flight of steps leading from it to the Forum, the entrance from the latter being long closed by the Temple of Vespasian built against it. These stairs are of the Republican period. They form two flights between walls of the most massive construction, supported upon horizontal arches or lintels, of which we see so few examples in Rome. During the excavations which led to their discovery, several inscriptions were found, amongst which a small altar rudely inscribed C. FANNIVS . M.F . COS. DE SENAT SENT DEDIT, who was the author of the celebrated Sumptuary Law (161 B.C.). These stairs formed a passage from the Forum into the Tabularium, and it is believed that it was by them that the Vitellian rioters gained access to the Capitol (A.D. 69), a circumstance that led probably to their being closed by building against the entrance the temple dedicated to Vespasian.

The Doric portico of the Tabularium has been recently cleared out for the purpose of forming an Architectural Museum of all the fragments discovered in the Forum, a kind of supplement to the Museum of the Capitol. This collection contains the beautiful fragments found round the Temples of Concord, of Vespasian, and of Minerva Chalcidica, amongst the best existing specimens of Roman architectural decoration.

The three temples which stand at the base of the Capitol are amongst the most conspicuous ornaments bordering on the Forum. The 3 beautiful Corinthian columns of white marble, long supposed to have belonged to the Temple of Jupiter Tonans, raised by Augustus, have been shown by Canina to form a part of that erected to Vespasian by Domitian. On the l. (looking towards the Forum) of these columns is a wide raised space, paved with coloured marbles, the site of the Temple of Concord, where the senate usually assembled. On the other side of the Temple of Vespasian is a raised triangular space, surrounded by the remains of a portico recently restored. This was the SCHOLA XANTHA, close to which the Roman notaries had their offices. Under the portico were the statues of the 12 Dii Consentes. (See p. 46.) The Ionic portico of 8 granite columns, in the foreground on the rt., was once supposed to belong to the Temple of Fortune, and by the antiquaries of the German school to that of Vespasian, a question that has been set at rest by the discovery of the Milliarium Aureum, which is known from contemporary writers to have stood at the foot of the Temple of Saturn, restored by Augustus. The position of the *Milliarium Aureum* was near the angle of the portico of the Temple of Saturn, at the extremity of a semicircular wall faced with coloured marbles, and extending

to the Arch of Septimius Severus, near which it terminated in a conical pyramid. This semicircular construction represents the ancient *Rostra*, the conical pillar the *Umbilicus Romæ*, from which all distances within the walls were measured, as those beyond the gates of Rome were inscribed on the M. Aureum. The Arch of Septimius Severus stands in front of the Temple of Concord; behind it stood the Duillian column, and before it the equestrian statue of Marcus Aurelius, now on the *Intermontium* of the Capitol. The ancient road seen under the arch is of a date long posterior to that of the latter, being considerably raised above the level of the way that it was originally destined to span. Before the discovery of the ancient Clivus Capitolinus in front of the Temple of Saturn, it was supposed to have led from the Forum to the Capitol. The Clivus Capitolinus, which we now see passing from before the Basilica Julia, and ascending tortuously between the Temple of Saturn and the Schola Xantha, offers in this space one of the best preserved specimens of a Roman causeway. To the l. of the Septimian Arch is the Mamertine prison, over which stands the modern ch. of S. Pietro in Carcere.

Proceeding now along the l. or N. side of the Forum, the line of the modern road is supposed to mark the position of the *novæ tabernæ*, the porticoes and shops of the traders. The ch. of S. Luca, or Santa Martina, the seat of the Roman Academy of Painters, is supposed to be built on an ancient edifice, the *Secretarium Senatus*, or *Basilica Portia*. Behind it stood the Forum of Julius Cæsar, some portions of the outer wall of which may be seen behind the houses of the Via del Ghetarello. The adjoining ch. of S. Adriano is supposed to stand upon the site of the *Basilica Æmilia*, erected by Paulus Æmilius in the reign of Augustus. The brick front is the principal fragment of the ancient building now standing. The mass of modern houses between this ch. and the Temple of Antoninus and Faustina is considered by recent writers to occupy the place of the entrance to the Forum Transitorium, called the Atrium of Minerva, and farther on of the Portico of the Municipii. The *Temple of Antoninus and Faustina*, now the ch. of S. Lorenzo in Miranda, may be considered to mark the limit of the Forum in this direction, but to have been outside of it. In front of it stood the *Arch of Fabius*, the conqueror of the Allobroges.

On the opposite side of the Forum, proceeding from the Ionic portico of the Temple of Saturn, and at its eastern extremity, once stood the *Arch of Tiberius*, corresponding nearly to where the modern road ascending to the Capitol crosses the Clivus Capitolinus. On the rt. is the wide open space occupied by the *Basilica Julia*, recently uncovered, 3 of the pilasters which supported its arches being still erect. The discovery in 1834 of a flight of steps on the ancient road left little doubt as to the position of this once magnificent edifice, but it was reserved to the government of Pius IX., under the direction of Canina, to lay bare already more than one-half of its area and its floor covered with precious marbles. The solitary column, called by Lord Byron

"The nameless column with a buried base,"

was excavated to its base in 1813, at the expense of the Duchess of Devonshire; it is no longer nameless, an inscription upon its pedestal stating that it was raised to the Emperor Phocas, whose gilt statue stood on the top, by the exarch Smaragdus, in A.D. 608. At the base of this column, and bordering on the ancient road which separates them from the Basilica Julia, are 3 pedestals, which probably supported votive statues or pillars.

The Temple and Rostra of Julius Cæsar stood in the centre of the Forum, near the Arch of Fabius, and opposite the 3 beautiful Corinthian columns, which architects have long regarded as models of the Corinthian order, and which have been the subject of more controversy than any other

ruin in the Forum. In former times they were supposed to have belonged to the Temple of Jupiter Stator, afterwards to the Comitium, and more recently they have had the name of the Græcostasis, or hall in which the ambassadors of friendly powers were received by the senate, and of the Temple of Castor and Pollux, given to them. Recent excavations show that they formed part of an edifice of great extent, and Bunsen considers that they are the remains of the *Temple of Minerva Chalcidica*, built by Augustus in connexion with the *Curia Julia*, the magnificent structure erected by that emperor for the senate, to replace the older Curia. The mass of brickwork behind the church of S. Maria Liberatrice, formerly ascribed to the Curia Hostilia, is considered by the same learned antiquary to be part of this new Curia of Augustus. Farther back the church of San Teodoro, once supposed to mark the site of the *Temple of Romulus*, is now generally considered to be the Temple of Vesta, mentioned by Horace in connexion with the inundations of the Tiber. The residence of the Vestals, occupying the site between the churches of San Teodoro and Santa Maria Liberatrice. In line from the portico of the Temple of Saturn to the ch. of Santa Maria Liberatrice, were the *veteres tabernæ*, or shops which Tarquinius Priscus allowed to be erected in the Forum, and where Virginius bought the knife which saved the honour of his daughter.

We have thus arrived opposite to the *Temple of Antoninus and Faustina*, and therefore have reached the eastern boundary of the Forum. It will be useful now to examine the remainder of the Campo Vaccino, lying between this and the Arch of Titus. Leaving the temple of Antoninus, we enter on a branch of the *Sacra Via*. On the l. hand the first building which requires notice is the small circular temple now the vestibule to the church of SS. Cosma and Damiano; it was formerly called the Temple of Remus, and by Bunsen the *Ædes Penatium*. Near this are 2 half-buried columns of *cipollino*, which seem to have escaped the nomenclature of the Roman antiquaries. The next building is the immense ruin formerly called the Temple of Peace, but now known to be the Basilica begun by Maxentius, and completed by his successor, whence it took the name of the *Basilica of Constantine*. The Sacra Via was supposed by some writers to have passed immediately in front of this edifice, while it is now universally admitted to have extended in a straight line from the Arch of Fabius to that of Titus. The *Temple of Peace* stood near it. Among the facts connected with the destruction of that celebrated temple, not the least interesting is that recorded by the physician Galen, who states that he had a shop upon the Via Sacra, which was burnt down in the conflagration of the temple, and that he lost many of his writings in the flames. The classical scholar will hardly require to be reminded that the Sacra Via was a favourite promenade of Horace, as recorded in one of his most playful satires (lib. i., ix.):—

"Ibam forte Viâ Sacrâ, sicut meus est mos,
Nescio quid meditans nugarum, et totus in illis."

Opposite to the Basilica of Constantine is the *Arch of Titus*, interesting not only as the most beautiful of the Roman arches, but as having been erected in commemoration of the conquest of Jerusalem. It stood on the *Summa Sacra Via*, the highest point of the Via Sacra. Behind the ch. of S. Francesca Romana are the ruins of the *Temple of Venus and Rome*. The Sacra Via passed from the Arch of Titus to the Meta Sudans, in front of the Coliseum, whose gigantic mass rises immediately before us, in the valley separating the Esquiline and Cœlian hills. Close to the Meta Sudans is the Arch of Constantine.

All the objects mentioned in this general survey of the Forum, of which there are any remains now visible, are described under their several classes, to which the reader is referred for more particular details.

Forum of Trajan.—The remains of the magnificent buildings which were once the ornament of this Forum, and

the unrivalled column which still stands in the midst of its ruins, are the best evidences of the splendour which commanded the admiration of the ancient world. The Forum was begun by the great emperor whose name it bears after his return from the wars on the Danube, and completed A.D. 114. The architect was the celebrated Apollodorus. The ground round the pedestal of the column was excavated in the 16th centy. by Paul III.; and the French authorities in 1812 caused two convents and several houses to be pulled down to lay open the present area. During this operation the basements of the columns were discovered, so that the different fragments have been replaced as nearly as possible in their original positions. The design, so far as can be gathered from the existing ruins and from coins, included the Basilica called *Ulpia*, from Trajan's family name, a column, a triumphal arch, and a temple. The fragments now visible are a portion of the colonnades of the Ulpian Basilica, and are supposed to form about a third of the original building. The rest is buried under the streets and houses which close upon the area on either side. Every excavation made for years past in the vicinity has disclosed some fresh proof of the extent of the Forum; the columns, similar to those now visible in the area, but of larger dimensions, found as far distant as the Piazza SS. Apostoli, as well as those recently discovered beneath the Pal. Valentini, of fine Pavonazetto marble, and of the fluted Corinthian order, with portions of a handsome frieze and entablature, are supposed to have belonged to the temple erected to Trajan by Hadrian. The funeral pillar rises in the oblong area which led from the Ulpian Basilica to the Temple of Trajan: on each side of it stood the celebrated Greek and Latin Libraries. The Basilica was surrounded by a double range of columns of grey granite; their original height is estimated to have been 55 feet. Around the area are numerous fragments of marble capitals, entablatures, a portion of the marble pavement, and several votive inscriptions; and in a court behind the *Via della Salita del Grillo*, entered from the house No. 6 in that street, a considerable portion of one of the semicircular wings of the Forum. All these remains indicate a high state of art, and elaborate execution even in the minutest details. Restored plans of the Forum and its buildings will be found in Canina's 'Roma Antica.' The Funeral Column is described under its proper head at p. 55.

Forum of Nerva, or Transitorium—the latter denomination from its also serving as a public thoroughfare (*pervium*)—parallel to and on the E. side of the Forums of Julius Cæsar and Augustus, begun and dedicated by Domitian, and finished by Nerva. The remains of this Forum and its temples are described under *Temples*. — (See Temple and Portico of Pallas Minerva, p. 39.)

Forum of Augustus, adjacent to those of Trajan and Julius Cæsar, was erected (A.U.C. 752) by that emperor to enclose the Temple of Mars Ultor, a part of which, as well as one of the entrances, the modern Arco de' Pantani, still exists open. (See Temple of Mars Ultor, p. 38.) The outer wall, extending as far as the Piazza del Grillo, is a fine specimen of Roman masonry, constructed of blocks of peperino, placed alternately in their long and shorter diameters, and divided into nearly equal heights by projecting cornices of travertine: remains of 4 entrances in the form of arches, now walled up, which afforded ingress and egress to and from the Forum, may be traced along its base in the adjoining street.

Forum of Julius Cæsar, founded by him in A.U.C. 708, after the battle of Pharsalia, and out of its spoils; the ground on which it stood having cost the enormous sum of 10,000,000 sesterces (about 900,000*l.* sterling). It was the second erected in Rome, and opened into the Forum Romanum behind the modern ch. of Santa Martina. In its centre stood the Temple of Venus Genitrix, containing statues of that goddess and of Cleopatra, and in fron the bronze figure of Cæsar's favourite horse. Some very fine spe-

cimens of masonry in Lapis Gabinus and travertine belonging to the outer wall of this Forum, on the side of the Capitoline hill, may be seen in the court of the house No. 18 in the dirty lane called the Via del Ghetarello. This Forum became memorable from its connexion with the first offence given to the citizens by Cæsar, who, sitting in front of the temple, received the senators, when they had come to him, in great state.

Of the other Forums; the *F. Boarium* was situated near the ch. of S. Giorgio in Velabro and the Arch of Janus Quadrifrons; the *F. Olitorium*, near the Piazza Montanara, at the S. foot of the Capitoline hill, and will be mentioned in the account of the Temple of Juno Sospita; the *Portico of the Argonauts* is marked by the ruins of the Temple of Neptune in the Piazza di Pietra, and the *Forum of Antoninus* by the spiral column in the Piazza Colonna.

It may not be out of place to inform the reader that most of the Forums erected during the Imperial period were destined to enclose some remarkable edifice or temple, and were used as places of public resort; in those of Cæsar, Augustus, and Nerva, courts of justice were held in subsequent times, whilst the Forum Romanum continued to be the great political centre of the Roman world until the fall of the Empire.

§ 10. Palaces.

Palace of the Cæsars.—The first palace of the emperors on the Palatine was erected by Augustus, on the site of the houses of Cicero, Hortensius, Catiline, and Clodius. He attached to it a temple, dedicated to Apollo, in commemoration of the battle of Actium, and a library, which afterwards became celebrated as the Palatine Library. Tiberius increased this palace towards that extremity of the hill which overlooks the Velabrum. Caligula enlarged it towards the Forum, and connected it with the Capitol by a temporary bridge. He also converted the Temple of Castor and Pollux in the Forum into a vestibule for the new portions he had added. Nero extended the buildings in the direction of the Coliseum, and along the valley between the Cælian and Palatine hills. After the great fire, the golden house which Nero erected on the ruins of his former palace extended to the Esquiline, displacing the house of Mæcenas, filling up the valley of the Coliseum, and covering with its grounds a great portion of the Cælian. Vespasian was the first who seems to have reduced this overgrown edifice within more reasonable limits; Titus employed the substructions on the Esquiline as the foundations of his Baths, and is supposed to have made such alterations as confined the palace to its original position on the Palatine; and Septimius Severus added his Septizonium in A.D. 198 at the S.W. angle. The imperial residence was repeatedly rebuilt and altered by succeeding emperors; and the greater part of it is supposed to have fallen into decay in the time of Theodoric. In the 7th century the southern portion was sufficiently perfect to be inhabited by Heraclius; and there is reason to believe that the plan at least of the palace was entire in the 8th century. Of all these extensive buildings nothing now remains but a mass of ruins, so shapeless and undefined that any attempt to discover the plans of the several parts would be perfectly hopeless.

> "Cypress and ivy, weed and wallflower grown
> Matted and mass'd together, hillocks heap'd
> On what were chambers, arch crush'd, columns strown
> In fragments, choked-up vaults, and frescoes steep'd
> In subterranean damps, where the owl peep'd,
> Deeming it midnight:—Temples, baths, or halls?
> Pronounce who can; for all that Learning reap'd
> From her research hath been, that these are walls.—
> Behold the Imperial Mount! 'tis thus the mighty falls." *Childe Harold.*

The Palatine, as we now see it, is about 1½ m. in circuit; the soil is composed of crumbled fragments of masonry, and in many parts it covers the original surface to a depth of more than 20 feet. The hill is portioned out in

gardens and vineyards; the grounds of the *Orti Farnesiani* occupy the whole of the summit or table-land on the north-western side. Adjoining them on the S.E., and occupying the remaining portion at the top of the hill, is the *Villa Spada* or *Palatina*, which belongs to a community of nuns of the Visitation. A road commencing at the Arch of Titus leads on the rt. to the convent of *S. Bonaventura*, and separates the above-named villas from the gardens of the convent, and from the *Vigna di S. Sebastiano* on the S.E. declivity. On the S. are the *Orti Roncioni* or *Castelli*; and beyond the *Vigna del Collegio Inglese*; and on the S.W. the *Vigna Nussiner*, at the base of the Orti Farnesiani, and adjoining the Forum Boarium. In each of these localities we shall find some ruins to engage our attention.

Orti Farnesiani — PALACE OF THE CÆSARS.—These gardens, entered from the Campo Vaccino, contain the most interesting ruins of the Palace of the Cæsars, especially since the recent excavations, carried on under the able direction of Sig. Pietro Rosa, and at the expense of the Emperor of the French. (They are open to the public on Thursdays, visitors being only required to write their names on entering.) The Orti Farnesiani, formerly the property of the Neapolitan Bourbons, were purchased in 1861 by the Emperor Napoleon III. for a sum of 10,000*l.* sterling, for the purpose of making excavations on a large scale, and laying open what remains of the dwellings of the Cæsars.

The ruins here now exposed to view consist chiefly of the Palace erected by Vespasian, of the substructions of the Temples of Jupiter Victor and Jupiter Stator, of the House of Tiberius, and of the Palace of Caligula with its baths, the gate leading from it to the Forum, with the site of the House of Romulus; ascending the stairs, from the Campo Vaccino, we find in front extensive corridors which formed the substruction of the Palace of Caligula, extending to his Thermæ, situated in front and beneath the modern Casino. Following the path to the wall which bounds the villa on the l., is a large fragment of the Clivus Palatinus, which ascended from the Sacra Via near the Arch of Titus to the *Porta Vetus Palatii*, on the site of the *Porta Mugionis*, of the Walls of Romulus; fragments of the P. Palatii are still *in situ*, on the rt. of which may have stood the *Temple of Jupiter Stator*, opposite the houses of Numa, Ancus Martius, and the Tarquins. Beyond this commenced the *Palace of Vespasian*, the Sedes Imperii Romani, and Ædes Imperatorum of ancient writers; this stately edifice, erected by the Flavian Emperors when they removed their residence from the more densely inhabited quarter on the Esquiline, commenced by Vespasian, continued by Titus, Domitian, &c., was the official palace of the rulers of the Roman world in the 2nd and 3rd centuries; it was in part built over the valley which separated the two portions of the Palatine, the Velia, and Germalis, and extended across the table-land to the edge of the precipice overlooking the Circus Maximus. Commencing towards the Sacra Via, the ruins on the right belong in part to the Palace of Caligula, following which are vast substructions, supposed to be those of the Temple of Jupiter Stator, resting on the ancient quarries or Latomiæ of the Palatine, beyond which is the *Atrium* of the Palace, followed by the *Tablinum*, a large quadrangular space, out of which on the rt. opened a *Basilica*, supposed to have been the *B. Jovis* mentioned in the Acts of the Martyrs SS. Silvester and Lawrence. This basilica is remarkable for the great width of its nave; the walls and apse or tribune are well preserved. The tribune was enclosed by a marble network railing portions of which, as well as four of the columns which separated the nave and aisles, still remain. Here justice was rendered in the Imperial Palace, as it was in that of our kings at Westminster. On the opposite side of the *Tablinum*, and in a corresponding position on the l., is a large hall called the *Lazarium*. Beyond the Tablinum is

the *Peristylum*, out of which a modern flight of steps leads to the pretended Baths of Livia, antecedent constructions which Vespasian used as foundations for his palace, as Titus did for his Thermæ on the Esquiline. Farther on is the *Triclinium*, probably the apartment designated as *Sicilia* and *Jovis Cenatio* by Julius Capitolinus, where the Emperor Pertinax was when the Prætorians attacked the palace gate, and from which he fled to be murdered by them. Out of the Triclinium opens on rt. the *Nymphæum*, with remains of a large fountain. Beyond the Triclinium is a Corinthian hexastyle portico, which formed the extremity of the Flavian Palace on the S.W., and under which may be seen immense substructions in quadrangular blocks of tufa of the Republican or early Imperial period. The Palace of Vespasian was surrounded on the W. side by a portico, portions of which may be seen under the small modern Casino, and along the W. side of the Basilica Jovis. Between the Corinthian portico and the edge of the hill are the foundations of two edifices called the *Bibliotheca* and the *Academia*. If we now continue to the W., close to the Nymphæum have been lately discovered foundations in massive blocks of tufa of the Republican period, which may belong to the Temple of Jupiter Victor, founded during the Samnite war by Fabius Maximus, extending by a succession of steps, partly restored, to the brow of the precipice overlooking the Circus Maximus; and beyond it a small edifice, perhaps a sacred Ædicula, forming part of the latter, with a *portico*, and a small *Impluvium*. This temple, which overlooked the Circus Maximus and the Aventine, was preceded by a flight of steps and two broad terraces reaching to the brow of the hill, which are now being laid bare. The ruins, consisting of several vaulted chambers on the rt., with a road running towards the Velabrum, are supposed to be the substructions of the *Domus Tiberiana* or of the dwelling-house of that Emperor, whilst the small quadrangular space on the l., overlooking the Vigna Nussiner and the Forum Boarium, was probably the site of the *Tugur Faustuli*, where Romulus lived when he settled on the Palatine. From here a path leads along the precipice overlooking the Temple of Vesta, formed by the substructions of the Palace of Caligula, to the N.E. extremity of the hill, where we reach the stupendous ruins of the *Porta Romana*, which communicated with the *Forum Romanum* by the *Clivus Victoriæ*, the Porta Romana having been, as Festus tell us, "*instituta a Romulo infimo Clivo Victoriæ*." It was from about here also that the famous bridge from the Palatine to the Capitoline hill was carried by Caligula. In the chambers adjoining are some good specimens of fresco and stucco decorations: portions of the pavement of the Clivus are preserved. Between the P. Romana and the modern Casino are other extensive substructions of the Palace of Caligula, extending to the Porta Mugionis. It must have been somewhere hereabouts that stood the house of Clodius: if so, that of Cicero was in the level space below, bordering on the Sacra Via; their relative sites being well pointed out in the exclamation of the great orator addressing Clodius: "*Tollam altius tectum, non ut ego te despiciam, sed ne tu desipcias urbem eam quam delere voluisti*." In the same level ground stood the dwelling of the Pontifex Maximus, inhabited by Julius Cæsar. The Via Nova and Temple of Jupiter Stator, founded by Romulus, corresponded to the eastern side of the Orti Farnesiani, near and inside of the Porta Palatii, as described by Ovid:—

"Inde petens dextram 'Porta est' ait 'ista' Palati,
Hic Stator, hoc primum condita Roma loco est."
Fast. III.

Not many objects of art have yet been discovered; the best being a mutilated statue of a Genius of good workmanship, and a graceful draped female figure; 2 good busts of Julia, daughter of Titus, and of Flavia Domitilla, wife of Vespasian. The originals having been sent to Paris, casts have been placed in a small museum near the residence of the Director, in which have been also arranged all the most inte-

resting objects discovered during the excavations—glass, coins, signa tegularia, and a series of polished specimens of the ancient marbles used in the Pal. of the Cæsars. The discovery of the Clivus Palatinus, ascending from the *Summa Sacra Via*, near the Arch of Titus, shows that a valley existed here dividing the Palatine in two parts—the Summa Velia, on which stands the ch. of San Buonaventura; and the Germalis or Palatine properly so called, extending from this valley to the Velabrum, and the heights overlooking the Circus Maximus. Sig. Rosa has adopted a very useful plan for assisting the visitor in the examination of the ruins, by placing large placards on each remarkable site, on which is inscribed the name given to it by classical writers, with citations from their works where notice of them will be found.

Within the precincts of the Palace of Vespasian are the subterranean chambers, called without any authority the *Baths of Livia*, and which are now reached by a commodious flight of steps. They were dwellings of a more ancient edifice, very possibly of the time of Augustus, which, like on other parts of the Palatine, and beneath the Thermæ of Titus, have served in later times as substructions to the Imperial edifices, of which we now see the ruins nearer the surface. The walls still preserve some graceful arabesque paintings, and gilt stucco reliefs. Adjoining are huge substructions in rectangular blocks of tufa, which support the Corinthian portico recently discovered, which overlooks the Circus Maximus. The modern Casino near here has a covered balcony, the paintings on the vault of which, representing Hercules carrying off the cattle of Diomedes, are supposed to have been executed by pupils of Raphael. There is no point from which there is a finer view over the Capitoline hill, the Capitol itself, the Forum, and the lesser Fora opening into it, than from the N.E. extremity of the Orti Farnesiani, overlooking the Clivus Victoriæ and the ch. of Sta. Maria Liberatrice.

2. *Vigna Nussiner*, the western angle of the hill above the church of Sta. Anastasia, in the garden which formerly bore this name, the entrance to which is by a gate from the Via di S. Giorgio in Velabro, but which is now a public walk, having been purchased by the Emperor of Russia for the purpose of excavating, but which was subsequently presented to the city: antiquaries regard the greater part of the ruins here as having formed part of the palace added by Tiberius. On the S.S.W. is a semicircular ruin, called by Canina the *Meniano Palatino*, overlooking the Circus Maximus, the extreme point in this direction of the buildings raised by Augustus, and which formed the entrance to his house, that stood immediately behind it. At the N.W. extremity of the Palatine, and extending from there for nearly 200 yards behind the ch. of San Teodoro, are the ruins of the additions made by Caligula on the massive substructions formed of square blocks of pumice tufa, supposed by some antiquaries to date from the kingly period, whilst a few go so far as to attribute them to the original fortifications of the Palatine raised by Romulus. Portions of this wall have been discovered in other parts of the S. declivity of the Palatine, and extend probably along its whole extent under the subsequent Imperial constructions. At the angle towards the Forum Boarium were the Scalæ Caci and the stairs leading to the Καλη Ακτη of Plutarch, or quay along the river, traces of which have been lately laid bare: near this stood the Ara Maxima of Hercules.* At the eastern extremity

* During the excavations made in 1860 a very interesting altar in travertine was discovered near this, and may be still seen on the spot; it is in the early Consular style, with scroll ornaments like those on the urn of Scipio Barbatus, and of the Republican tombs, on the Via Appia; the inscription is remarkable not only for its spelling but its object:—SEI DEO SEI DIVAE SAC. —C SEXTIVS C. F CALVINVS TR—DE SENATI SENTENTIA RESTITVIT. It is supposed to have been dedicated to the mysterious *genius loci*, or *aius loquens*, mentioned by Cicero, in his De Divinitate, as having announced the attack of the Gauls, but which being nameless, its sex could not be designated. The tribune F. Calvinus mentioned in the inscription was son of a per-

of Caligula's additions to the Palace of the Cæsars were the edifices raised by Tiberius, and the Imperial Pulvinaria. Considerable excavations made here have laid bare portions of the wall of the kingly period, of massive square blocks of tufa, and some columns which are supposed to have supported a balcony from which the emperors viewed the games in the Circus Maximus.* 3. The *Villa Palatina* acquired considerable interest from the discoveries of the French Abbé Rancoureil in 1777, who concluded that it occupied the site of the house of Augustus. The villa is entered from the road S. of the Arch of Titus, leading to the convent of S. Bonaventura. † The subterranean chambers excavated by Rancouriel and Barberi are several feet below the present surface: they were probably parts of the palace of Augustus. In several of these chambers the stucco is preserved; and from what remains they all appear to have been richly decorated. Two of the rooms are octagonal, with domes admitting light by the top. The forms and architecture of these chambers have been justly admired by professional travellers. The Casino of the Villa had a portico painted by Giulio Romano, from designs of Raphael, and restored by Camuccini; but the frescoes, owing to the aversion of its present inmates to look upon naked figures, have been removed. The Villa Palatina occupies the site of the House of Hortensius, and in later times of the Palace of Augustus, with the Temple of Apollo, and the Palatine Library. This portion of the Palatine, with the adjoining convent and garden of San Bonaventura, formed the Velia, separated from the Germalis, or Palatine properly speaking, by the valley filled up by Vespasian to erect the Palace of the Flavian Emperors upon it.

4. *Orti Roncioni* or *Castelli*, forming a part of the Vigna del Collegio Inglese: entered from the lane beyond the Convent of S. Bonaventura; the Villa Palatina overlooks these gardens on the N.W. They are enclosed by 2 parallel walls of great extent, which appear by the curved extremity to justify the name of "Hippodrome" or "Stadium" given to the locality by antiquaries. In the upper gardens is a semicircular ruin, possibly of a theatre. On the eastern side opens a large circular chamber, with a roof of inlaid panels, and at the S.E. extremity several passages and chambers in the same style, in which excavations now in progress extend to a lower level. The excavations made in the Stadium, and amongst the ruins forming its eastern side, during the present year, have led to no antiquarian or topographical discovery of any importance. Some panelled chambers have been cleared out, and several mutilated fragments of sculpture, but no inscription of interest. It appears that here, as in the Orti Farnesiani, the more early Imperial edifices served as substructions for those of the later Cæsars. 5. *Vigna del Collegio Inglese*, entered also from the side of the Circus Maximus, through a house on the Via de' Cerchi; wide stairs conduct to the ruins, which are more picturesque than any now existing on the Palatine. Numerous arches, corridors, and vaults, still retaining their ancient stucco mouldings, are interspersed with masses of buildings, among which are found fragments of mosaic pavements and of ancient paintings. This is the part erected by Nero, and said to have been inhabited by Heraclius in the 7th century. Any attempt to describe these ruins or assign them to particular periods would be mere loss of time. The designations given to them are names and nothing more; and their general accuracy may be estimated by the fact that the ciceroni show a circular room

sonage of the same name, who was consul with C. Cassius Longinus in A.U.C. 629, or 124 years before Christ.

* Behind this ruin, at the base of the Palatine, some chambers have been opened, the walls of which are covered with names and figures of men and animals, roughly scratched upon them. Some are in Greek, and all appear to be not later than the third century.

† This villa is now closed against visitors, having been converted into a nunnery of the order of St. François de Sales, or of the Visitation.

as the bath in which Seneca was bled to death, although he is known to have died near the 4th m. on the Via Appia. These magnificent ruins, clothed in ivy and other creeping plants, diversified by laurels and ilex, will supply the artist with varied combinations for his pencil. At the S.E. angle of the hill, towards the Piazza di S. Gregorio, stood the *Septizonium* of Severus, built in A.D. 198 by that emperor, in order, it is said, to attract the eyes of his African countrymen on their arriving in the capital. It derived its name from its 7 tiers of arcades rising above each other, and formed the last important addition to the Palace of the Cæsars. During the middle ages it was converted into a fortress by the Roman barons; a portion of it was still standing in the 16th century, when it was destroyed by Sixtus V. to furnish materials for the building of St. Peter's.

6. *Vigna di S. Sebastiano*, chiefly remarkable as containing some of the arches of the Claudian Aqueduct, erected by Nero to carry water to the Imperial edifices, and to his thermæ, which covered a considerable portion of the declivity of the Palatine on this side.

7. *Vigna di S. Bonaventura*, &c., forming one side of the Via San Gregorio, on the S. side of the hill, are the vineyards of S. Bonaventura and S. Sebastiano, in both of which are considerable masses of brickwork, which belonged to edifices, chiefly baths, erected in the time of Nero. In the latter are some remains of the conduits which supplied the palace with water from the Claudian aqueduct, and within the precincts of the convent are ruins which appear to have belonged to the reservoirs of a bath.

On the opposite side of the Via Sacra from the Palace of the Cæsars are the ruins of the

Basilica of Constantine, formerly supposed to be the Temple of Peace, erected by Vespasian to receive the spoils brought by his son Titus from Jerusalem. It has, however, been proved that this temple was entirely consumed by fire in the reign of Commodus; and antiquaries were long at fault in discovering the probable purpose of the existing ruins. Nibby was the first who suggested that they were the remains of the Basilica of Constantine. The style, indeed, indicates the decline of art, and the execution shows that it is properly referred to the time of that emperor. It is believed that the building was erected by Maxentius from the ruins of the Temple of Peace, and dedicated, after his death, by his successful rival. Small chambers have been found under the ruins, which may have belonged to the Temple raised by Vespasian, and some of the bricks in the pavement bear the name of Domitian; both facts supporting the conjecture that it was built out of the materials of a pre-existing edifice. A small portion only of the original building is now standing, but there is sufficient to permit of its plan being made out with some approach to accuracy. It appears that it was 320 feet long and 235 wide; and that it consisted of a nave and 2 aisles, supported by 3 large arches, each of about 80 ft. span. Those which formed one of the naves still remain; but the rest have disappeared. Recent excavations have shown that one of the entrances faced the Coliseum, where traces of an outer arcade have been discovered, although the principal approach opened towards the Sacra Via. The vaulted roof of the central or great hall was supported by 8 marble columns of the Corinthian order, 62 feet in height, 1 of which was standing in the time of Paul V., who removed it to the Piazza of Sta. Maria Maggiore, where it now supports a bronze statue of the Virgin. In the fragment which remains the vaultings are decorated with large sunk octagonal panels with traces of stucco ornaments. The middle arch is deeper than the others, forming a kind of tribune; the lateral ones have 2 rows of smaller arches, destroying the effect by insignificant details. The principal tribune was placed at the extremity of the central nave. A flight of winding brick stairs leading to the roof is nearly entire. The

pavement was of cipollino, giallo antico, and other coloured marbles. The whole arrangement of the building seems to have suggested the forms of the early churches; and there is no doubt that at least a portion of the edifice was converted into a place of Christian worship soon after the peace of the Church in the time of Constantine.

§ 11. TEMPLES.

Temple of Æsculapius, on the island of the Tiber, sacred to the god of medicine. This celebrated temple was founded B.C. 293, on the return of the ambassadors who had been sent to Epidaurus in obedience to the instructions of the Sibylline oracles, for the purpose of bringing Æsculapius to Rome, then suffering from the plague. The story of their voyage is well known to the readers of Livy; it will be sufficient here to state that, on their return with the statue of the god, it was found that a serpent had concealed itself in the ship, and that Æsculapius himself was supposed to have assumed that form in order to deliver the city. On their arrival in the Tiber the serpent, deserting the vessel, hid himself among the reeds of the island. A temple was thereupon erected to him, and the whole island was faced with travertine, its form being reduced to that of a ship. Some remains of this curious work are still visible. The masses of stone which formed the forepart of the vessel are well preserved at the southern end, and may be seen from the suspension bridge. There were 3 temples on the island, dedicated to Jupiter, Æsculapius, and Faunus. The ch. of San Bartolommeo is supposed to stand on the site of the first. By descending from the gardens of the convent upon the massive ruins which form the S.E. point of the island, we may still see the staff and serpent of Æsculapius sculptured on the huge blocks of travertine forming the ship's bow. The marbles in the convent garden, and the 24 granite columns in the interior of the ch., most probably belonged to the temple of Jupiter, or to that of Æsculapius. In the centre of the island was an Egyptian obelisk placed so as to represent the ship's mast; from the remains of a basement discovered by Bellori in 1676, it is supposed to have been of great size, and the fragment of the obelisk found here in the last century was probably but a small portion of it. This fragment was long preserved in the Villa Albani, but was removed to Urbino, where it has been erected. The Temple of Æsculapius stood in the centre of the island on the site of the modern hospital of San Giovanni Calabita, where an inscription has been discovered connected with a *well* filled with *stipæ* or ex-voto offerings by those who had obtained cures at the shrine of the divinity; the third temple, dedicated to Faunus, was at the N.W. extremity of the island, but all trace of it has disappeared under the houses which now cover where it once stood.

Temple of Antoninus and Faustina, at the N.E. extremity of the Roman Forum, now the ch. of S. Lorenzo in Miranda. This interesting ruin is shown by the inscription on its façade to be the temple dedicated by the senate to the Emperor Antoninus Pius and to his wife Faustina the elder. It consists of a pronaos of Corinthian columns, 6 in front, and 2 on the flanks. Each column is composed of a single block of *cipollino*, about 46 ft. in height, with bases and capitals of white marble. The cella, of which the 2 sides remain, is built of large blocks of peperino, which were formerly faced with marble. The ascent to the temple was ascertained, by excavations made in 1810, to be by a flight of 21 marble steps. The cella and portico have preserved a considerable portion of their magnificent entablatures. The frieze and cornice are exquisitely sculptured with griffons, vases, and candelabras; over the portico is the inscription, "DIVO ANTONINO ET DIVÆ FAUSTINÆ. EX. S. C." The columns are beautifully proportioned, and the whole building is in the finest style of art; in front was an oblong portico extending towards the Forum, the foun-

dations of which are now entirely concealed. In the centre of the atrium probably stood the equestrian statue of Marcus Aurelius, now in front of the Capitol. This temple, supposed to have been erected about the year 165 of our era, is represented on coins of Faustina, and on an ancient bas-relief on the front towards the garden of the Villa Medici.

Temple of Bacchus, or of the *Camenæ*, now the church of S. Urbano, and partly converted into a farm-house,—most doubtful designations given to a ruin near the pretended Grotto of Egeria. It is a rectangular building, with a portico of 4 marble columns of the Corinthian order, of the time of the Antonines. The intercolumniations were walled up when the building was adapted for Christian worship; half the columns are consequently concealed. Over these is an attic, surmounted by a tympanum, the decorations being in moulded terracotta and brickwork. The interior retains a portion of its ancient stucco frieze, representing various warlike trophies, but greatly damaged; in the vault were sunk octagonal panels; in the centre of the roof are the remains of a bas-relief, representing two persons sacrificing with uncovered heads. The building was converted into a church by Urban VIII., when the circular altar now seen close to the entrance of the ch., with a Greek inscription, was found in the subterranean oratory. This inscription refers to Bacchus, and has given the building its present name. The paintings on the walls, representing events in the life of Christ, S. Cecilia, &c., are probably of the 11th or 12th century.

Temple of Ceres and Proserpine, now forming part of the church of S. Maria in Cosmedin, better known as the Bocca della Verità, and near the Temple of Vesta. The temple was rebuilt by Tiberius. Three columns of the peristyle, in white marble, and finely fluted, are partly walled up in the modern portico, and 3 others in the sacristy and passage leading to it. By ascending to the gallery above, the capitals may be examined; they are of the composite order. The great width of the intercolumniations is amongst the peculiarities of this fragment. In the l.-hand nave of the ch. are 3 other columns, which formed a part of the pronaos or front which was turned towards the Arch of Janus, or at right angles with the modern façade; and behind the ch. are some-remains of the cella, constructed of large blocks of travertine, which Adrian l. is known to have pulled down for the purpose of enlarging the old basilica. Under the modern portico is the huge marble mask which has given the name of "Bocca della Verità" to this ch. and the adjoining piazza. It represents a large round face, with an open mouth, and probably served as an *impluvium* or entrance of a drain in the centre of a court to let the water run off. The vulgar notion, and from which it has derived its name, is that a suspected person was required, on making an affirmation, to place his hand in the mouth of this mask, in the belief that it would close upon him if he swore falsely. The church, built on the ruins of this temple, by St. Dionysius, in the 3rd centy., is interesting as an example of the early basilica. (See p. 169.)

Temple of Claudius. Of the edifice raised by Agrippina, nothing now remains, but the substructions covering a considerable extent on the Cœlian Hill, and are best seen from the Via della Navicella, where they form the greater part of the Gardens of the Passionist Convent of SS. Giovanni e Paolo; the site was afterwards occupied by the Vivarium and Spoliarium, attached to the Coliseum (see p. 86.)

Temple of Concord, first erected by Camillus, after the expulsion of the Gauls, to perpetuate the concord between the Plebeians and Patricians on the disputed question of the election of the Consuls; entirely rebuilt by Tiberius A.U.C. 768; and repaired by Septimius Severus. It is situated at the base of the Capitol, behind the Arch of Septimius Severus. This name was formerly given to the portico of 8 columns of the Temple of Saturn, and the true site of the Temple of Concord was unknown before the year 1807,

when the French, in excavating round the 3 columns of the Temple of Vespasian, discovered a *cella* and 2 inscriptions, in which the name "Concordia" left no doubt of the real character of this ruin. Subsequent excavations have exposed a great part of the basement, and particularly a portion of the flank, which is tolerably well preserved. The existing remains show that the portico was narrower than the cella, in order to adapt it to the form of the ground, and that the cella was wider than long, a very unusual circumstance in ancient temples, and probably owing to the edifice being more especially destined for public assemblies than for purposes of worship. The pavement was of coloured marbles. On the threshold of the cella is the impression of a caducæus, a supposed allusion to the divinity to whom the temple was dedicated. From the state of the fragments of ornaments and sculpture discovered among the ruins, it is believed that the building was destroyed by fire. On the side next the arch of Severus is a mass of brickwork, the remains of some building of the middle ages, often confounded with the temple. The inscriptions alluded to above, and the style of architecture, show that the present fragment is an imperial ruin; there is little doubt, however, that it occupies the site of the republican Temple of Concord, so celebrated in the history of the Catiline conspiracy as the place where Cicero (B.C. 63) convoked the Senate before the arrest of the envoys of the Allobroges, at the Milvian bridge. In the middle ages a church, dedicated to S. Sergius, stood between it and the Arch of Septimius Severus, and was very probably constructed with marbles taken from its ruins. There are some elegant specimens of the bases of the columns, which stood inside the edifice, and fragments of the frieze, in the Museum of the Capitol, and in that of the Tabularium.

Temple of the Divus Rediculus: a name given to an elegant tomb situated in the valley of the Almo or Caffarella, near the Nymphæum, or pretended Grotto of Egeria, from the belief that it was the temple founded in commemoration of Hannibal's retreat from before Rome. There is, however, no authority for the name given to it, as Pliny mentions the site of the Œdicula of Rediculus as being 2 m. from the city, on the rt.-hand side of the Via Appia. The period of this construction is uncertain, but the variety and beauty of the zigzag ornaments show that it is not a republican, but an imperial structure, probably of the time of the Antonines. "So fresh are its red and yellow bricks, that the thing seems to have been ruined in its youth; so close their adhesion, that each of the puny pilasters appears one piece; and the cornice is sculptured like the finest marble. Whether it be a temple or a tomb, the rich chiselling lavished on so poor a design convinces me that it was fully as late as Septimius Severus."—*Forsyth.* It is nearly square, and is built of yellow brick, with a basement and pilasters of red. On the southern side, where a road (the Via Ardeatina) seems to have passed, it has small octagonal half-columns sunk in the wall. The modillions of the cornice and other ornaments are well preserved, and are beautifully executed. On the northern side is the pediment, on which stood probably a portico of peperino columns, fragments of which may be seen scattered about. On the side of this portico was the principal entrance to the interior by a square doorway, over which is a decorated niche for a statue, with an opening to give light to the interior, round which runs a bench for urns. Before the destruction of the vaulting the inside was divided into 2 floors; the uppermost, a large square vaulted chamber, was decorated with stucco ornaments.

Temple of Fortuna Virilis, near the Ponte Rotto, now the ch. of Santa Maria Egiziaca, belonging to the Armenian Catholics. It was originally erected by Ancus Martius or Servius Tullius; after having been destroyed by fire, it was rebuilt in the time of the republic, and has undergone many restorations. It is an oblong building, constructed of travertine and tufa, standing on a

basement of travertine, which has been laid open to the level of the ancient road. The front had a portico of 4 columns, the intercolumniations of which have been walled up; the only flank now visible has 7 columns, 5 of which are sunk in the walls of the cella. These columns are Ionic, and support an entablature and frieze, ornamented with heads of oxen, festoons supported by candelabras, and figures of children. The columns and entablature were covered with a hard marble-like stucco, some portions of which remain. The basement is much admired, and the details of its Ionic decorations are generally regarded as the purest specimen of that order in Rome.

Temples of Juno Sospita, Hope, and Piety. The Ch. of S. Niccolò in Carcere, in a small recess out of the Piazza Montanara, covers the site of 3 temples, which may still be identified by some of their columns in their original positions and of the massive substructions on which they stand. The ch. occupies the site of the middle temple, and portions of the two others are seen in the side walls. Of the one on the l. hand, attributed to Juno Sospita, founded by C. Cethægus (B.C. 195), 6 Doric columns in travertine remain, 2 in the ch. and 4 in a passage leading out of the sacristy, belonging to the edifice as rebuilt by Germanicus. The central and best preserved Temple, that of Piety, has the pediment in massive blocks of travertine, with its cornice, and the bases of 6 of the Ionic columns, which formed part of the portico that surrounded the cella. The style of some of these ruins has been considered to refer them to the period of the republic; and if we admit the names under which they have long passed, they would mark the site of the Forum Olitorium, or great vegetable-market of Rome, which was situated outside the Porta Carmentalis of the Servian wall. Attempts have been made to identify the central ruin with that Temple of Piety, which was erected on the site of the Decemviral prisons, to commemorate the affecting story of the "Caritas Romana." It appears, however, from the statement of Pliny, that the sites of the prison and temple were both occupied in his time by the Theatre of Marcellus; it would therefore be useless to enter into any of the controversies on the subject. Those writers who have identified the site with the Forum Olitorium have recognised in the central Ionic ruin the Temple of Pietas, erected by Acilius Glabrio, the duumvir, in A.U.C. 572, in fulfilment of his father's vow at the Pass of Thermopylæ, where he defeated Antiochus in A.U.C. 562. There are a series of cells at the base of the pediment on which rest the columns of the ch. above, shown to strangers by torch-light, in one of which is supposed to have taken place the affecting scene to which we have alluded, although the temple is stated by some ancient writers to have been erected over the dwelling of the Roman matron. Whatever may be the amount of the traveller's belief in the locality, he will not forget that it was this spot that inspired those beautiful lines in the fourth canto of 'Childe Harold' in which the poet pictures the scene which has given an imperishable celebrity to the devotion of the Roman daughter:—

"There is a dungeon, in whose dim drear light
What do I gaze on? Nothing: Look again!
Two forms are slowly shadow'd on my sight—
Two insulated phantoms of the brain:
It is not so; I see them full and plain—
An old man, and a female young and fair,
Fresh as a nursing mother, in whose vein
The blood is nectar:—but what doth she there,
With her unmantled neck, and bosom white and bare?

But here youth offers to old age the food,
The milk of his own gift:— it is her sire,
To whom she renders back the debt of blood
Born with her birth. No: he shall not expire
While in those warm and lovely veins the fire
Of health and holy feeling can provide
Great Nature's Nile, whose deep stream rises higher
Than Egypt's river:—from that gentle side
Drink, drink and live, old man! Heaven's realm holds no such tide.

The starry fable of the milky-way
Has not thy story's purity; it is
A constellation of a sweeter ray,
And sacred Nature triumphs more in this
Reverse of her decree, than in the abyss

Where sparkle distant worlds:—Oh, holiest nurse!
No drop of that clear stream its way shall miss
To thy sire's heart, replenishing its source
With life, as our freed souls rejoin the universe."

The excavations made during the recent restoration of the ch., and which can be conveniently visited from the sacristy, have laid bare portions of the substructions of these Temples, the first a massive wall of fine blocks of travertine, with a projecting cornice, upon which rest the bases of the columns of the rt. side of the edifice; the second, a double pediment on equally gigantic blocks of Alban peperino, in the early republican style of construction, which support the 6 Doric pillars of the Temple of Juno, well seen in a passage opening out of the sacristy, and in the adjoining Via della Catena; round the first of these substructions exist a range of six low chambers, each corresponding to the space of an intercolumniation above, and which by some have been considered as the cells of the Decemviral prisons, in one of which took place the scene of the Caritas Romana. In two of these chambers are remains of stone benches; the entrances to them must have opened from a narrow passage that separated the Temple of Pietas from those of Spes and Juno: one of the columns of the former may be seen in the rt. aisle of the modern ch.

Temple of Jupiter Capitolinus.—Although this magnificent temple, the pride and wonder of ancient Rome, has entirely disappeared, a catalogue of the Roman temples would be incomplete without some notice of its site. It was long supposed to have stood on the space now occupied by the Cafarelli Palace, but it has been shown by Canina, the best authority on the topography of Rome, to have occupied the summit of the opposite hill, the present site of the ch. and convent of the Ara Cœli. The temple, as we learn from Livy, was founded by Tarquinius Priscus, and was 200 ft. in length, and 185 ft. in width. It was burnt down B.C. 83, during the civil wars in the time of Sylla, and rebuilt from its foundations by him, who decorated it with columns of Pentelic marble, brought from the Temple of Jupiter Olympius at Athens, but not completed until after the Dictator's death, by Q. Lutatius Catulus; it was entirely destroyed during the Vitellian riots, in A.D. 69, when so many monuments suffered from the barbarism of an undisciplined soldiery: re-erected by Vespasian, it was burned for the third time in A.D. 80, under Titus, and rebuilt by Domitian. It is accurately described by Dionysius, who says that it was divided into 3 cellæ, and under one roof, that in the centre being dedicated to Jupiter, that on the rt. to Minerva, and that on the l. to Juno. It faced the S., and was approached by a magnificent flight of steps, corresponding to the centre of the modern Capitoline Museum, by which the victorious generals approached, often on their knees, as we are told by Dion Cassius Julius Cæsar did when triumphant in B.C. 46. As there is no trace of the building itself, it would be useless to dwell upon it further than to mention that it was this temple which was struck by lightning B.C. 64, when the celebrated bronze wolf was injured, as described by Cicero. In the cell of Jupiter stood the statue of the god, which is represented, on medals still extant, in a sitting posture, with the foot extended. A tradition states that Leo I., in the middle of the 5th cent., melted down that statue to cast the bronze one of St. Peter, now in the Vatican Basilica; but the tradition, though repeated by numerous writers, does not seem to rest on any well-recognised authority. Several fathers of the Church—St. Jerome, St. Augustin, St. Ambrose, and others—mention the temple as existing in their times; and there are other authorities which notice it as late as the 8th century, after which every trace of it is lost.

Temple of Jupiter Feretrius.—This temple is also supposed to have stood

on the same summit of the Capitoline hill, and in latter times to have formed with the 3 smaller edifices—dedicated to Mars Ultor, Venus Victrix, and Jupiter Sponsor—the temples placed at the 4 angles of that of Jupiter Capitolinus. The original temple was the first erected in Rome, and was built by Romulus to receive the spoils taken from Acron king of Cœnina.

Temple of Mars Ultor, close to the *Arco de' Pantani.* This beautiful fragment was formerly considered to mark the position of the *Forum of Nerva,* or the Forum Transitorium, and to belong to the magnificent temple erected to that emperor by his successor Trajan; however, most antiquaries now adopt the opinion of Palladio, and regard it as the Temple of Mars Ultor, erected by Augustus in the centre of his Forum, in consequence of a vow to avenge the murder of Cæsar, and dedicated in the year of the birth of Our Saviour. Niebuhr, on the other hand, like most of the modern German archæological school systematically opposed to all who preceded them in the study of Roman topography, has given it another name, by supposing it to have formed part of the *Baths of Caius and Lucius Cæsar.* It was in this Temple that the Senate assembled to decide on questions of peace and war, on triumphs to victorious generals, who deposited in it their insignia. The ruin, which has been excavated to its base, consists of a portion of the cella, with 3 Corinthian columns and a pilaster of the rt. peristyle, all 54 feet high and of white marble. The ornaments are in the purest style, and the proportions are regarded by architects as a model of the Corinthian order. Behind the columns, and partly resting on them, are the buildings of the convent of the Annunziata, which is believed to conceal the cella of the temple. Close to the ruin is an archway, called *l' Arco de' Pantani,* half buried in the soil, which formed one of the ancient entrances to the Forum of Augustus, on the side of the Quirinal. The outer wall of the Forum may be traced as far as the Piazza del Grillo; it is a stupendous fragment, between 500 and 600 feet in length, of great height, and built of square blocks of Alban stone, laid alternately on their sides and ends, as in the so-called Etruscan style, showing that this early mode of building was continued until a late period. It makes 3 or 4 angles, and was originally pierced with several arches on the side of the Quirinal, 3 of which are now walled up, and half buried under the accumulations of the soil.

Temple of Minerva Chalcidica, in the Roman Forum, between the Palatine and the Basilica Julia. This ruin has been keenly contested by the antiquaries, having been called at various times the Temple of Jupiter Stator, the Græcostasis, the Temple of the Dioscuri, a part of the Comitium, a senate-house, and even the bridge of Caligula. The present name is that given to it by Chev. Bunsen, who connects it with the Curia Julia, whilst Canina supposes it to have been a portion of the Curia Julia itself. It consists of 3 fluted columns of Greek marble of the Corinthian order, on a basement of travertine. The columns support an entablature of great richness, and beautifully proportioned. The flutings are about 9 in. across; the columns are 47½ ft. high, and 4 ft. 9 in. in diameter. In execution and proportion this fragment is universally considered of the highest order of art, and architects still regard it as the most perfect model of the Corinthian order. In 1817 it was excavated to the base for the purpose of finding the angles, and more recent investigations have proved that it formed a portion of an extensive edifice, of which the foundations may be traced for a considerable distance. Numerous mouldings and fragments of columns have been discovered in the recent excavations of the Basilica Julia, and the north-western foundations laid open. The fragments of the Fasti Consulares, preserved in the Capitol, were found near this rnin in the 16th century.

Temple of Minerva Medica, a picturesque ruin on the Esquiline, near the Porta Maggiore, consisting of a building of 10 sides, 80 ft. in diameter, with a large dome of brick which forms a conspicuous object from all parts of the surrounding gardens. The circumference has 9 large niches for statues, which suggested the idea that it was a pantheon dedicated to Minerva Medica. The discovery of 7 of these statues at various times, and particularly of those of Minerva and Esculapius, has been adduced in confirmation of this view. The bare walls and some vestiges of buttresses alone remain; but the building appears to have been lined with marble. The age of the edifice is not known, but it is generally referred to the time of Gallienus, and the best antiquaries of the present day consider that it formed a part of the baths erected in the Licinian Gardens by that emperor.

Temple, more properly the *Portico, of Pallas Minerva*, commonly called by the people of the quarter *Le Colonnacce*, not far from the ruins of the Temple of Mars Ultor. This fragment, which is well known from models and engravings, is one of the beautiful ruins of Rome, although the details may be considered to mark the period of the decline of art. It consists of 2 columns of the Corinthian order, supporting a fine entablature and continuous frieze. The columns are more than half buried in the earth; their height is estimated at 35 feet, and their circumference at 11. They stand in front of a wall of peperino, on which the capital of a pilaster is still visible. The frieze is richly ornamented with sculptures, representing the arts patronised by Minerva. In the attic above the 2 columns is a full-length statue of that goddess; and among the figures on the frieze are females weaving; others weighing the thread, or measuring the webs; others again carrying the *calathus;* and a sitting veiled figure of Pudicitia. In the angle is the reclining figure of a youth with an urn of water. These columns are supposed to have formed a portion of a portico or inner recinct of the Forum Transitorium, in the centre of which stood the Temple of Minerva, and of which not a trace now remains, although its hexastyle pronaos was still erect in the early part of the 17th century, bearing an inscription that it had been erected by Nerva in the 2nd year of his reign. Inigo Jones in 1614 saw a part of it, and a sketch of it is given by Mr. Burgess from Camucci's 'Antichite.' It was pulled down by Paul V., and its beautiful Corinthian columns cut up to decorate his fountain on the Janiculum. A very exact idea of the building may be formed from Palladio's drawings of it. (*Architettura*, lib. iv.)

Temple of Neptune, in the Piazza di Pietra, the site of the Portico of the Argonauts, erected by Agrippa, in the centre of which the temple stood. The reader will probably be already familiar with this temple, under the name of the Dogana di Terra, or Roman custom-house. The 11 columns now remaining have suffered severely from the action of fire; they belonged to one of the sides of the temple, which, according to the plan of Palladio, originally consisted of 15 columns. They are of white marble, in the Corinthian style, $4\frac{1}{2}$ feet in diameter, and $42\frac{1}{4}$ feet high. The bases and capitals have almost disappeared, and very little of the ancient architrave has been preserved. Innocent XII. built up a wall between the columns to form the front of his custom-house, and completed the present entablature with plaster. In the interior are some remains of the vaulting, composed of enormous masses of stone, together with fragments of the cella, which form apparently the foundation of the modern wall. The blocks of marble, forming the inner parts of the architrave and entablature, as seen from the court of the Dogana, are stupendous in size. Some ruins in the adjoining Palazzo Cini belong to the portico of the Argonauts that surrounded the temple.

Pantheon, commonly called *La Rotonda*.—This celebrated edifice is one of those relics of ancient Rome with the general appearance of which most travellers are familiar long before they cross the Tiber. It is situated in a piazza between the Corso and the Piazza Navona. The proportions of its portico have been for ages the admiration of travellers, and its name has become identified with architectural beauty. The ancients described it with admiration 18 centuries ago, and it still remains the best-preserved monument of ancient Rome. "Though plundered," says Forsyth, "of all its brass, except the ring which was necessary to preserve the aperture above; though exposed to repeated fire; though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotunda. It passed with little alteration from the Pagan into the present worship; and so convenient were its niches for the Christian altar, that Michael Angelo, ever studious of ancient beauty, introduced their design as a model in the Catholic Church."

"Simple, erect, severe, austere, sublime—
Shrine of all saints and temple of all gods,
From Jove to Jesus—spared and blest by time,
Looking tranquillity, while falls or nods
Arch, empire, each thing round thee, and man plods
His way through thorns to ashes—glorious dome!
Shalt thou not last? Time's scythe and tyrants' rods
Shiver upon thee—sanctuary and home
Of art and piety—Pantheon! pride of Rome!"
Childe Harold.

The inscription on the frieze shows that it was erected by Agrippa in his third consulate (B.C. 27). A second inscription, engraved in 2 lines on the border of the architrave, records the subsequent restoration of the building by Septimius Severus and Caracalla. In 608 Boniface IV. obtained permission from the emperor Phocas to consecrate it as a Christian church, under the name of S. Maria ad Martyres; and to this circumstance the world is probably indebted for the preservation of the only monument of ancient Rome which has retained its original appearance. The *Portico*, which was raised 5 steps above the Piazza, has been admitted by most writers to be almost beyond criticism. Forsyth declares that it is "more than faultless; it is positively the most sublime result that was ever produced by so little architecture." It is 110 feet long, and 44 deep, and is composed of 16 Corinthian columns of granite, with capitals and bases of white marble. 8 of these columns are in front, and the remaining 8 are arranged in 4 lines behind them. All the columns are in their original position except 3 on the E.; one of these was added by Urban VIII. in 1627, and may easily be recognised by the *bee*, the armorial bearing of the Barberinis, on the capital; the other 2 were added by Alexander VII. in 1662, and are distinguished by the *star* over three hills of the Chigi family, introduced in a similar manner. Each column is composed of a single block 46½ English feet in height, and 5 feet in diameter; 7 of those in front are of grey, the remaining 9 in red Egyptian granite. The vestibule is supported by fluted pilasters of white marble, corresponding with the columns. On the frieze of the entablature is the inscription, "M. AGRIPPA. L. F. COS. TERTIVM. FECIT." The whole is surmounted by a pediment, which still retains the marks by which its bas-reliefs were attached. In the vestibule on the l. of the doorway is a Latin inscription, recording that Urban VIII. melted the remains of the bronze roof into columns to serve as ornaments of the high altar over the Apostle's tomb in the Vatican, and into cannons for the Castle of St. Angelo. Venuti states that no less than 450,250 pounds weight of metal were removed on this occasion. As a part of the roof had been previously stripped by the emperor Constans II., in 657, the reader may form some idea of the original magnificence of the temple. The marble doorway corresponds in its architecture with the portico. Within it are bronze pilasters, on which the doors are hung; the

opening is about 39 feet high and 19 wide. Over it is the ancient bronze grating, which has been preserved unaltered The bronze doors have been the subject of much controversy, but there appears to be no ground for doubting their antiquity, or referring them to other than classical times; and the best authorities agree in regarding them as the identical doors of the original edifice. *The interior* of the temple is a rotunda, covered by a dome. The circular hall is 142 ft. in diameter, exclusive of the walls, which are said to be 20 feet thick in some places. The height from the pavement to the summit is also 143 feet, and the dome occupies one-half of the height, or 71½ feet. In the upright wall are 7 large recesses, 4 of which have fluted columns of *giallo antico* of the Corinthian order, and 2 have similar columns of *pavonazzetto* marble. The 7th, facing the entrance, is open, and has 2 columns of stained pavonazzetto standing on each side. Between the larger recesses are 8 "ædiculæ," which have been converted into modern altars. Above these altars runs a marble cornice, richly sculptured, perfectly preserved, and supporting an attic, with 14 niches, surmounted by a 2nd cornice. From this rises the majestic dome, divided into square panels, which are supposed to have been originally covered with bronze. In the centre a circular opening, 28 feet in diameter, supplies the only light which the temple receives. The *pavement* is composed of porphyry and different marbles, disposed alternately in round and square compartments. Some feet below this pavement is a drain to carry off the water which enters by the opening in the dome. Michel Angelo attributed the portico and body of the rotunda to Agrippa, the 1st story of the interior to Hadrian, and the 2nd to Septimius Severus. There has been much controversy in regard to the original destination of the Pantheon, many contending that it was connected with the baths constructed by Agrippa in this neighbourhood, and that the Corinthian portico was added subsequently. Whatever value we may be disposed to attach to these conjectures, it is worthy of remark that a pediment and entablature are distinctly visible behind the present portico, which seems to have been intended to conceal them, and that the portico was added to a pre-existing edifice. The form also of the Pantheon, separated from the portico, is simply that of the ancient *calidarium*, as may be seen on comparing it with the circular chamber at the baths of Caracalla. The body of the building is of brickwork, strengthened by numerous blind arches; it was formerly coated with marble on the outside, which has shared the fate of the bronzes and statues. The tasteless belfries which deform the portico were added by Bernini, at the command of Urban VIII. In the sacristy behind the building some remains of the baths of Agrippa may still be recognised. The Pantheon in more recent times has acquired an interest very different from these records of the empire and of Papal Vandalism. It is sacred in the history of art as the *burial-place of Raphael*, whose tomb is behind the 3rd chapel on the left, which was endowed by him, and is distinguished by a statue of the Virgin and Child, known as La Madonna del Sasso, executed at his request by his friend and pupil Lorenzo Lotto. The Roman archæologists, after having unsettled the faith of ages on every matter connected with the antiquities, began to raise doubts on Vasari's statement respecting the last resting-place of Raphael. It was at length determined to settle the question by examining the spot, and accordingly, on the 14th September, 1833, the place was opened in the presence of several ecclesiastical dignitaries, and of Camuccini and other artists resident in Rome. The statement of Vasari was completely verified, and the bones of the immortal painter were discovered precisely as he describes, behind the altar of the chapel. "Four views of the tomb and its contents were engraved from drawings by Camuccini, and thus preserve the appearance that presented itself. The shroud had been fastened with a number of metal rings

and points; some of these were kept by the sculptor Fabris, of Rome, who was also in possession of casts from the skull and the right hand. Passavant remarks, judging from the cast, that the skull was of a singularly fine form. The bones of the hand were all perfect, but they crumbled to dust after the mould was taken. The skeleton measured about 5 feet 7 inches; the coffin was extremely narrow, indicating a very slender frame. The precious relics were ultimately restored to the same spot, after being placed in an antique marble sarcophagus from the Vatican Museum, presented by Pope Gregory XVI. The members of the Academy of St. Luke were interested in this investigation, as they had been long in possession of a skull supposed to be that of Raphael, and which had been the admiration of the followers of Gall and Spurzheim. The reputation of this relic naturally fell with its change of name, the more irretrievably as it proved to have belonged to an individual of no celebrity."—*Quart. Rev.* The inscription written by Card. Bembo, ending with the words VIXIT AN. XXXVII. INTEGER INTEGROS, refers to Raphael's having died on the same day of the same month he was born—the 6th of April. A tablet above records that Raphael was affianced to Maria, the niece of Cardinal Bibiena, their union being cut off by his untimely death. On one side of the same chapel is the tomb of Annibale Caracci; and on the other the inscription to Taddeo Zucchero; in other parts of the building are buried Baldassare Peruzzi, Pierino del Vaga, Giovanni da Udine, and other eminent artists. The monument containing the heart of Cardinal Consalvi, who was titular cardinal of this ch., erected by his friends, with a bas-relief likeness by Thorwaldsen, will not fail to command the respect of every traveller who can appreciate the merits of that excellent man and enlightened and patriotic statesman. The Pantheon, formerly surrounded by shops and houses, has been considerably laid open of late years, and it is expected will be soon entirely so, the government having purchased the greater number of those still built against it for the purpose of pulling them down: in consequence of the removal of these modern buildings, the foundations of a considerable portion of the portico, which flanked the principal edifice towards the E., were discovered in 1854.

Temple of Quirinus.—This celebrated temple, founded by Numa, rebuilt, according to Livy, by the consul Papirius, and again by Augustus, occupied the spot where Romulus miraculously disappeared during the thunder-storm. The Jesuits' gardens, behind the ch. of S. Andrea in Monte Cavallo, on the Quirinal, are supposed to enclose its site. Fulvio states that he saw the foundations of the temple on this spot, and that Otho of Milan, then Senator of Rome, removed all the remains and ornaments which were discovered, to form the stairs leading to the ch. of the Ara Cœli on the Capitol. Several fragments of antiquity have been discovered at various times in these gardens, but no remains of the temple are now visible. In the subjacent valley, where the ch. of S. Vitale now stands, is supposed to have stood the entrance to the Portico of Quirinus, which surrounded the temple.

Temple of Remus, or of *Romulus* according to some authorities, beyond the Roman Forum, called by Bunsen and his followers the *Ædes Penatium*—a circular edifice of the time of the Empire, about 30 ft. in diameter, more than half buried under ground. In the year 527 it was adapted by Felix IV. as a vestibule to his basilica of SS. Cosma and Damiano. Urban VIII. is said to have added the ancient bronze doors, which were found at Perugia, and to have placed in their present position the 2 columns of porphyry, with the cornice, taken probably from the ancient portico. The cornice serves as the jambs of the doorway, and its sculpture does not appear to be earlier than the latter part of the 2nd century. Beyond this entrance are 2 cipollino columns,

one with a capital, and part of an entablature, deeply buried; they were formerly supposed to have belonged to the original portico, but nothing certain is known of their date or of the edifice to which they belonged. The church behind is raised about 20 ft. above the level of the ancient temple, which may be seen by descending into the oratory in the crypt below. In this crypt were found the fragments of the celebrated Plan of Rome, cut on slabs of marble, called the *Pianta Capitolina*, which are now preserved in the museum of the Capitol (see p. 259); they are supposed to have been engraved in the time of Septimius Severus or Caracalla, and to have served as the pavement of this temple. The entrance to the Pagan edifice appears to have been towards the adjoining street of S. Lorenzo in Miranda.

Temple of Romulus or *of Vesta*.—The ch. of San Teodoro, situated at the southern extremity of the Campo Vaccino, under the Palatine, has been supposed by some antiquaries to occupy the site of this temple. Its form is circular, from which circumstance, and from its being mentioned by Ovid as standing on the Via Nova, and subject to frequent inundations as stated by Horace, it has been considered by Canina and the Roman archæologists to be the celebrated Temple of Vesta. The antiquaries who refer it to Romulus rely chiefly on the circumstance that the bronze wolf now in the Capitol, and said to have been found in this neighbourhood, was that mentioned by Dionysius as standing at the Temple of Romulus. But there is no proof that the statue in question (see p. 254) was found here; and therefore no value is to be attached to this doubtful opinion. Another presumption might be deduced from the fact that the Roman matrons carried their children to the Temple of Romulus to be cured, as they now do to the ch. of S. Teodoro every Thursday morning. Whatever may be the true state of the case, there is no doubt that the ch. is of high antiquity (see p. 194).

Temple of Romulus (*son of Maxentius*).—The name given by recent antiquaries to the building known as the "Scuderia," adjoining the pretended circus of Caracalla, on the l. of the Via Appia, and near the tomb of Cæcilia Metella. Few ruins have been more disputed; some calling them the stables of the circus, others the Mutatorium Cæsaris, and others a Serapeon. The circus is known, from an inscription found there in 1825, to have been consecrated by Maxentius, A.D. 311; and the present building is regarded as the temple erected by him to his son Romulus. It is a circular edifice, with a vaulted roof, and is enclosed in a large rectangular court, surrounded by the remains of a Corinthian portico. In the basement are niches for sepulchral urns, so that it seems to have been used both as a tomb and a temple. The diameter of the building is about 106 feet, and the thickness of the walls not less than 14. There are two representations of this temple on coins of Romulus, one with a portico, the other with a dome. Formerly the ruin was called the Torre dei Borgiani; from this circumstance it is supposed to have been converted into a stronghold by the Borgia family.

Temple of Saturn, on the Clivus Capitolinus, overlooking the Roman Forum, called by Poggio Bracciolini in the 15th century, and others, the Temple of Concord. The ruin consists of a rude Ionic portico of 8 granite columns standing upon a basement of travertine. Six of these columns are in front, and 2 on the flanks; but they have been so clumsily restored that the intercolumniations are unequal; the columns are of different diameters, the mouldings of the base are irregular, and the capitals of white marble are in the lowest style of the Ionic order. The pediment is a mixture of brick and travertine with fragments taken from other buildings, and has arches over the intercolumniations. On the architrave is the inscription, SENATVS . POPULVSQVE . ROMANVS — INCENDIO .

CONSVMPTVM . RESTITVIT. The restoration, whenever it took place, was conducted without any regard to the principles of art; and the portico as it stands is the most tasteless monument of the Forum. Poggio, who describes it, saw it nearly entire in the 15th century; during his stay in Rome the greater part of the temple was demolished, and he mentions having witnessed the destruction of the *cella* and many of the marble ornaments, for the purpose of making lime. The destination of this temple has been settled by the discovery of the site of the Milliarium Aureum at one of its angles, on the side of the Clivus Capitolinus, which passed before it; and which is further confirmed by an inscription on an altar found near it, now in the Museum of the Capitol, which refers to the Ærarium or Treasury, which it is well known formed a part of the Temple of Saturn.

Temple of the Sun.—Under this name have been described some colossal masses of masonry on the terrace of the Colonna gardens on the Quirinal, and under the adjoining Piazza della Pilotta. They consist of part of an architrave and frieze and the angle of a pediment in the Corinthian style, highly ornamented. In point of size they are the most stupendous fragments of marble in Rome. They are supposed to have belonged to the Temple of the Sun built by Aurelian. Their style and ornaments are certainly in favour of the opinion which fixes their age at a period when art was beginning to decline; although the work appears too good to be as late as the time of Aurelian. The colossal horses which we now see on the Piazza di Monte Cavallo stood before this temple.*

* In lowering the Piazza before the Quirinal Palace in 1861-65, very massive foundations in rubble-work, composed of fragments of lava and Puzzolana cement, were discovered, remarkable for their extreme solidity, and covering a fine fragment of the Servian wall; they extended under the Pope's stables, the church of S. Silvester, and the upper part of the Colonna Gardens. They evidently formed the substructions of the Temple of the Sun.

Temple of Trajan.—Of the magnificent edifice raised by the Emperor Hadrian to his great predecessor, and which was situated near the Forum of the latter, the only portions that remain are some substructions beneath the Pal. Valentini, entered from the Piazza dei SS. Apostoli. In excavating recently, some fragments of large fluted Corinthian columns in Pavonazetto marble, with portions of an elegant frieze and architrave, were discovered under this palace, which, without doubt, belonged to the edifice reared by Hadrian.

Temple of Venus and Cupid, a ruin long known by this name, called by the German antiquaries the *Nymphæum of Alexander*, and by Canina the Sessorium built by Constantine: it is situated in a garden near the ch. of Santa Croce in Gerusalemme, between the Aurelian wall and the Claudian aqueduct. The name of Temple of Venus and Cupid has been given to it from the discovery, among the ruins, of a statue, now preserved in the Vatican, of a Venus with Cupid at her feet; on the pedestal is an inscription showing that it was dedicated to Venus by a certain Salustia; in the features antiquaries have discovered the likeness of Salustia Barbia Orbiana, wife of Alex. Severus. The ruin possesses little interest, and consists merely of 2 brick walls and a large niche.

Temple of Venus and Rome, between the ch. of Santa Francesca Romana and the Coliseum; a double temple, designed and built by Hadrian, to show that he was superior as an architect to Apollodorus, whose skill in erecting the Forum of Trajan had excited the envy of the emperor. The building is also interesting in connexion with the fate of that great architect, for, when asked by Hadrian for his opinion on his plans for this temple, his criticism, that they were good for the production of an Emperor, was too honest to be forgiven, and he paid the penalty with his life. The only portions now standing are the remains of the cellæ, each terminated by the vaulted niches which

contained the statues of the deities. Considerable fragments, however, have been brought to light, which have enabled architects to trace the plan and ascertain its dimensions. It appears from these fragments that the building consisted of 2 cellæ turned back to back. At each end was a portico of 10 fluted marble columns 6 feet in diameter, one facing the Forum, the other the Coliseum. The cellæ joined each other by the vaulted tribunes which form the most conspicuous portions of the existing ruins. The building was raised on a platform 510 feet long and about 300 feet wide, surrounded by a portico composed of nearly 200 columns of grey granite, of which numerous fragments are still seen in different parts of the ground. From the diameter of these fragments the columns are supposed to have been nearly 40 feet in height. This colonnade and platform rested on a rectangular basement raised 26 feet above the level space in front of the Coliseum. The flank, which may be traced from the Arch of Titus to the Meta Sudans, has been constructed in platforms of different lengths, so as to obviate the difficulty caused by the inequality of the ground. The basement of the front facing the Coliseum has at each end the remains of 2 large flights of steps. The apertures in it, now walled up, at one time gave rise to some controversy as to their original purpose: they were believed by some to be sepulchral vaults excavated during the middle ages; by others, cellars in which were stored the moveable decorations of the Coliseum. The square mass in front of the steps at the eastern angle is supposed to be the pedestal of the colossal statue of Nero. The Prussian antiquaries in the 'Beschreibung,' and Burgess in his 'Antiquities,' give plans and restorations of the whole structure; but those in Canina's great work on Rome are much more correct and elaborate: these plans, which are certainly borne out by the existing ruins, show that, in spite of the criticism of Apollodorus, it was one of the grandest edifices of Rome, distinguished by a remarkable regularity of design, and by great splendour of decoration.

Temple of Vespasian, on the Clivus Capitolinus, above the Roman Forum, called the Temple of Jupiter Tonans by the older Roman antiquaries, the Temple of Vespasian by Canina, and that of Saturn by Niebuhr, Bunsen, and other German archæologists. Prior to the French invasion, the 3 beautiful columns which compose this ruin were buried nearly to their capitals in accumulated rubbish. The French ascertained, by perforating the soil, that the basement had been partly removed; it was therefore necessary to remove the entablature and secure the columns by scaffolding; the basement was then carefully restored, the ground was cleared, and the entablature replaced in its original position. To this ingenious restoration we are indebted for one of the most picturesque ruins of the Forum. The only portion of the basement which was found in its proper place contained the marks of steps in the intercolumniations, showing how carefully every foot of ground was economised on this side of the Capitol. The columns are of white marble, in the Corinthian style, deeply fluted; in some parts they retain the purple colour with which they appear to have been painted, like the temples of Pompeii and of Sicily. The basement also was coated with marble. On the entablature in front the letters ESTITVER are still visible, the remains of the word *Restituêre*, proving that it was a restored building. On the frieze are sculptured various instruments of sacrifice—the knife, the axe, the hammer, the patera, and the flamen's cap. The columns are 4 feet 4 inches in diameter, and the general appearance of the ruin indicates that the temple was highly ornamented. We have stated that these columns were formerly supposed to belong to the Temple of Jupiter Tonans. It is known that a temple of that name was erected by Augustus in gratitude for his escape from lightning during the expedition in

Spain, but it was on the Capitoline hill; the Temple of Vespasian was restored by Septimius Severus and Caracalla, to which the inscription on the entablature above noticed probably refers. To the l. of the temple are some chambers, and a portico, recently restored, of Corinthian columns with capitals adorned with trophies. It is called by Bunsen the *Schola Xantha*, from the name of a Fabius Xanthus, curator of the monuments, who placed here the silver images of the Dii Consentes, and which were again reinstated under the portico by Vettius Pretextatus in A.D. 367, as we see by an inscription upon its entablature.

Temple of Vesta, or, according to Canina, of *Mater Matuta*, a circular temple at the Bocca della Verità, near the Ponte Rotto, and the Temple of Fortuna Virilis, and first consecrated under the name of St. Stefano delle Carrozze, and now the church of S. Maria del Sole. This elegant little temple has been for ages the admiration of travellers, and the numerous models of it have made it better known than perhaps any other ruin in Rome. The name of Vesta seems to have been given to it on account of the circular form of the building. It must not, however, be supposed that this is the famous Temple of Vesta erected by Numa, and mentioned by Horace in connection with the inundations of the Tiber—

> "Vidimus flavum Tiberim, retortis
> Littore Etrusco violenter undis,
> Ire dejectum monumenta regum
> Templaque Vestæ"—

which was situated between the Palatine and the Capitoline hills, in the valley of the Velabrum, subject to being flooded, from its inconsiderable height above the Tiber. That celebrated temple, in which the Palladium was preserved, was undoubtedly nearer to the Roman Forum, and was probably on the site of the ch. of S. Teodoro (see p. 43 and 194); and the building now before us is probably one of those which were erected, in accordance with the institutions of Numa, in each curia. The edifice we are now describing is generally referred to the time of the Antonines, though there is evidence that it existed in the reign of Vespasian, one of whose coins gives a representation of a temple of the present form. It consists of a circular cella surrounded by a peristyle composed originally of 20 Corinthian columns, of which one only has been lost. The entablature has entirely disappeared, and the roof has been replaced by an ugly covering of red tiles. The ancient portion of the cella and the columns are of white marble. The diameter of the cella is 26 feet, the circumference of the peristyle 156, the diameter of the columns about 3, and their height 32. Some authors have identified this circular edifice with one of the several dedicated to Hercules in the Forum Boarium.

§ 12. THEATRES AND AMPHITHEATRES.

Theatre of Balbus, erected A.U.C. 741, by Cornelius Balbus, at the desire of Augustus. It was the smallest in Rome, although it is said to have contained 11,600 spectators. The Palazzo Cenci stands upon the eminence formed by its ruins, but the only fragments now visible are a portion of one of the "cunei," which may be seen below that palace near the gate of the Ghetto, and 2 columns with a portion of an architrave on the sides of the door of a house, No. 23 in the adjoining street of Sta. Maria in Cacaberis, supposed to have belonged to the *cryptoporticus* of the theatre. Near this the 2 colossal statues of Castor and Pollux, which now stand at the top of the stairs leading to the Piazza of the Capitol, were found during the pontificate of Pius IV.

Theatre of Marcellus, the second theatre opened in Rome, in the level space occupied by the Forum Olitorium, or great vegetable market, between the S. declivity of the Capitoline Hill and the Tiber. It was begun by Julius Cæsar, finished by Augustus, and dedicated by that emperor to the young Marcellus, son of his sister Octavia, whose name he gave to that magnificent portico near to the theatre which he restored as a place of shelter for the spectators in unfavourable weather. The ruins, though encumbered by the Orsini Palace, and disfigured by the dirty shops which occupy the lower tier of arches, are still highly interesting. The building is supposed to have consisted of 2 tiers of the Doric and Ionic orders, upon which rose a closed wall decorated with Corinthian pilasters; the latter has entirely disappeared, and of the tiers of arches only 11 on each, and part of the 12th, now remain. This fragment, which may be seen near the Piazza Montanara, shows that the theatre was built externally of large blocks of travertine. The lower story, now half-buried beneath the street, is Doric; the capitals of the columns and the entablature, though much mutilated, still supply us with many interesting details. The second story is Ionic. The third was probably Corinthian, but it has been superseded by the upper stories of the modern houses. Notwithstanding the objections of recent critics, it is known that the building excitedthe admiration of the ancients; Vitruvius praised the beauty of the whole structure, and the existing fragment supplied Palladio with the model for the Roman Doric and Ionic orders. The ruins have formed a hill of some size, on which the Palazzo Orsini was built by Baldassare Peruzzi. In the stables of the Osteria della Campana, some of the sloping walls, or "cunei," which sustained the seats, may be still seen; and there is no doubt that many valuable fragments are concealed by the mass of houses between the outer wall of the theatre and the Tiber. It is stated by the Regionaries that the building was capable of containing 20,000 spectators. In the 11th century it was converted by Pierleone into a fortress, and was afterwards a stronghold of the Savellis. From them it passed to the Massimo and Orsini families. A fragment of the ground-plan of this theatre, with the name annexed, is preserved in the Pianta Capitolina.

Theatre of Pompey, the first theatre erected in stone at Rome. It was built by Pompey the Great, repaired by Tiberius and Caligula, injured by fire in the reign of Titus, and restored by several of the later emperors. It was also repaired by Theodoric, and may therefore be considered to have been entire in the middle of the 6th centy. In the middle ages it was converted into a fortress, and was a stronghold of the Orsinis during the troubled times of the 11th and 12th centuries. There are few monuments with which so many historical associations are connected as this theatre. It is recorded by ancient writers that the opening of this new place of amusement was regarded by the older citizens as a corruption of morals; and that Pompey, to evade their opposition, built over the theatre a temple dedicated to Victory or Venus Victrix, and pretended that the seats of the theatre were mere additions to the temple. The ancient plan of Rome, in the Museum of the Capitol, gives us a very accurate idea of the form and proportions of this theatre, but unfortunately the portion which contained the plan of the portico is imperfect. The site occupied by the theatre lies between the chs. of S. Andrea della Valle on the N., and San Carlo à Catinari, the Piazza di Campo di Fiori, on the W.; the Via dei Chiavari, the Via dei Giupponari, and the Via di Torre Argentina on the E. The Palazzo Pio is built upon its ruins. It was on this site that was discovered, in 1864, the colossal bronze statue of Hercules, now in the Vatican Museum, for which it was purchased for 50,000 scudi by Pius IX. It was found enclosed in a cham-

ber formed of marble slabs, and had been evidently placed there for concealment, probably about the reign of Maximinus, from the coins of that Emperor which were found in juxtaposition with it. Although it is known that Pompey had placed a statue of Hercules before the Temple of Venus in his theatre, it is very doubtful that this dates from so remote a period, as its style is that of what may be called the Gladiatorial school: it may date from the age of the Antonines or of the Flavian Emperors; it is nearly entire, the top of the head and the feet being alone wanting; it is deeply gilt; its height is 15 feet. The semicircular form of the theatre, and even the inclination given to the ground by the vaultings upon which rested the seats, may be traced by following the houses from the ch. of S. M. della Grotta Pinta to the Piazza dei Satiri. In the cellars and vaults of the Palazzo Pio some arches and fragments of massive walls may be examined; but it is to be regretted that so little of a building of such peculiar interest in the history of the Roman people is accessible. In front of the theatre, extending in the direction of the modern Teatro Argentina, was the famous portico of 100 columns, celebrated by many of the poets, adorned with paintings, statues, and plantations, and containing a Basilica or Regia. In this portico Brutus is said by Appian to have sat in judgment as prætor on the morning of Cæsar's death. Close to the theatre was the memorable Curia, in which

> "Even at the base of Pompey's statue,
> Which all the while ran blood, great Cæsar fell."

The celebrated statue, known as the Spada Pompey, was found in the Vicolo dei Leutari, between the Cancellaria and the Piazza di Pasquino, in 1553. We know from Suetonius that it was removed by Augustus from the Curia, and placed before the basilica on a marble Janus. The spot where it was discovered corresponds with the position indicated in the description by Suetonius. Among the historical facts connected with this theatre, Aulus Gellius mentions the grammatical question which arose in regard to the inscription on the Temple of Victory, whether the third consulate of Pompey should be expressed by *cos. tertium* or *tertio*. The literary men consulted on the point were divided in opinion, and Cicero, without meeting the question, suggested that the difficulty should be avoided by writing *cos. tert.* Subsequent grammarians seem to have inclined to *tertium*, as we see inscribed over the portico of the Pantheon.

Coliseum, or *Colosseum*.—There is no monument of ancient Rome which artists have made so familiar as the Coliseum; and there is certainly none of which the descriptions and drawings are so far surpassed by the reality. The amphitheatre was begun by Vespasian, in A.D. 72, on the site of the Stagnum Neronis,* and dedicated by Titus in his eighth consulate, A.D. 80, ten years after the destruction of Jerusalem; but only completed by Domitian. As high as the third division of the seats was finished by Vespasian, and the portion above this by Titus and his successor. The Church tradition tells us that it was designed by Gaudentius, a Christian architect and martyr, and that many thousand captive Jews were employed in its construction. It received successive additions from the later emperors, and was altered and repaired at various times until the beginning of the 6th century. The gladiatorial spectacles of which it was the scene for nearly 400 years are matters of history, and it is not necessary to dwell upon them further than to state that, at the dedication of the building by Titus, 5000 wild beasts were slaughtered in the arena, and the games in honour of the event lasted for nearly 100 days.

* "Hic ubi conspicui Venerabilis Amphitheatri
Erigitur moles, Stagna Neronis erant."
Martial, Epig. ii.

The gladiatorial combats were abolished by Honorius. A show of wild beasts, which took place in the reign of Theodoric, and a bull-fight at the expense of the Roman nobles in 1332, are the last exhibitions of which history has left us any record. During the persecution of the Christians the amphitheatre was the scene of fearful barbarities. In the reign of Trajan St. Ignatius was brought from Antioch purposely to be devoured by wild beasts in the Coliseum; and the traditions of the Church are filled with the names of martyrs who perished in its arena. The building was originally called the *Amphitheatrum Flavium*, or *Flavian Amphitheatre*, in honour of the family name of the emperors by whom it was commenced, continued, and completed; and the first mention of the name Coliseum, derived from its stupendously colossal dimensions, occurs in fragments attributed on very doubtful grounds to our Venerable Bede, recording the famous prophecy of the Anglo-Saxon pilgrims:—

"While stands the Coliseum, Rome shall stand;
When falls the Coliseum, Rome shall fall;
And when Rome falls, the world."

"From our own land
Thus speak the pilgrims o'er the mighty wall
In Saxon times, which we are wont to call
Ancient."

Childe Harold.

This prophecy is generally regarded as a proof that the amphitheatre was tolerably perfect in the 8th century. Two-thirds of the original building have disappeared. The western and southern sides are supposed to have been destroyed during the siege of Rob. Guiscard, who showed as little reverence for the monuments of Rome as he did for the temples of Pæstum. We have already seen that, after the ruin had been converted into a fortress in the middle ages, it supplied the Roman princes for nearly 200 years with materials for their palaces, and that the palace of St. Mark, the Farnese and the Barberini palaces, were in great part built from its ruins. After these spoliations the popes appear to have been anxious to turn the edifice to some profitable purpose. Sixtus V. endeavoured to transform it into a woollen manufactory, and employed Fontana to design a plan for converting the arcades into shops; but the scheme entirely failed, and was abandoned after it had cost the pope 15,000 scudi. Clement XI., a century later, enclosed the lower arcades, and established a manufactory of saltpetre with as little success. To prevent further encroachments, Benedict XIV., in 1750, consecrated the building to the memory of the Christian martyrs who had perished in it. The French cleared the porticoes and removed from the arena the rubbish which had accumulated for centuries. Pius VII. built the wall which now supports the south-western angle, a fine specimen of modern masonry; his successors have liberally contributed towards the preservation of the fabric; and very extensive works have been carried on during the reign of Pius IX., directed by Canina, to prevent any further degradation of this most colossal of Roman ruins. A cross now stands in the middle of the arena; and 14 representations of Our Lord's Passion are placed at intervals around it. In the rude pulpit a monk preaches every Friday; it is impossible not to be impressed with the solemnity of a Christian service on a site so much identified with the early history of our common faith.

The amphitheatre is built principally of travertine, though large masses of brick-work are to be seen in different parts of the interior. Its form is, as usual, elliptical. The outer elevation consists of 4 stories: the 3 lower are composed of arches supported by piers faced with half-columns, and the fourth is a solid wall faced with pilasters, and pierced in the alternate compartments with 40 square openings. In each of the lower tiers there were 80 arches. The lowest, of the Doric order, is nearly 30 ft. high; the second, Ionic, about 38 ft. high; the third, Corinthian, of the same height; and the fourth, also Corinthian, is 44 ft. high; above the last is an entablature, and many of the consoles which projected in order to

support the poles of the *velarium*, or awning, still remain. The height of the outer wall, according to Messrs. Taylor and Cresy, is 157 English feet; the major axis of the building, including the thickness of the walls, is 584, the minor axis 468. The length of the arena is 278, the width 177 ft. The superficial area, on the same authority, is nearly 6 acres. The arches were numbered from I. to LXXVI., as may still be seen on the N. side; the numbers commencing from the entrance towards the Cælian, which, occupying the space of 4, makes the total number 80. Between those numbered 38 and 39 is one facing the Esquiline, which has neither number nor cornice; it is about one-sixth wider than the others, and is supposed to have been the Imperial entrance. On the opposite side there was a corresponding entrance from the Palatine, with a subterranean passage, still visible. This passage was constructed by Commodus, who narrowly escaped assassination in it. The state entrances for the solemn processions were at the extremities of the major axis. In the *interior* the centre is, of course, occupied by the arena. Around this were arranged, upon vaultings gradually sloping down towards the centre, the seats for the spectators. There were 4 tiers of seats corresponding with the 4 outer stories. The first story was composed of 3 circular porticoes. At the base surrounding the arena was the *Podium*, a kind of covered gallery, on which the emperor, the senators, and the vestal virgins had their places. Above this, and separated from it, were 3 orders of seats called the *cavea*, and an attic or roofed gallery, as may be seen on several coins on which the building is represented. The *first* order is supposed to have contained 24 rows of seats; it terminated in a kind of landing-place, from which rose the *second* order, consisting of 16 rows. A lofty wall, part of which still exists, separated this from the *third* order, and is supposed to have been the line of demarcation between the patricians and the plebeians. Above the third order was the attic and the covered gallery or portico already mentioned, both of which have entirely disappeared. The Regionaries state that the amphitheatre could contain 87,000 spectators. The floor of the arena (probably of wood) rested on walls, forming 4 rows of small cells, in which the wild beasts were, it is supposed, confined. A staircase opens near the old Hermitage, by which visitors may ascend to the upper stories, and from thence as high as the parapet. During the ascent they will traverse the *ambulacra* and galleries, and will thus be enabled to form a better idea of the whole fabric than they could do from pages of description. At the summit they will observe fragments of columns, cornices, &c., built up in the walls, as if the upper portions had been hastily finished with materials originally destined for other purposes. The scene from the summit is one of the most impressive, and there are few travellers who do not visit the spot by moonlight in order to realise the magnificent description in 'Manfred,' the only description which has ever done justice to the wonders of the Coliseum:—

"I do remember me, that in my youth,
When I was wandering,—upon such a night
I stood within the Coliseum's wall,
Midst the chief relics of almighty Rome;
The trees which grew along the broken arches
Waved dark in the blue midnight, and the stars
Shone through the rents of ruin; from afar
The watchdog bay'd beyond the Tiber; and
More near from out the Cæsars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Begun and died upon the gentle wind.
Some cypresses beyond the time-worn breach
Appear'd to skirt the horizon, yet they stood
Within a bowshot. Where the Cæsars dwelt,
And dwell the tuneless birds of night, amidst
A grove which springs through levell'd battlements,
And twines its roots with the imperial hearths;
Ivy usurps the laurel's place of growth;—
But the gladiator's bloody Circus stands,
A noble wreck in ruinous perfection!
While Cæsar's chambers, and the Augustan halls,
Grovel on earth in indistinct decay.—
And thou didst shine, thou rolling moon, upon
All this, and cast a wide and tender light,
Which soften'd down the hoar austerity
Of rugged desolation, and fill'd up,
As 'twere anew, the gaps of centuries;

Leaving that beautiful which still was so,
And making that which was not, till the place
Became religion, and the heart ran o'er
With silent worship of the great of old:—
The dead but sceptered sovereigns, who still rule
Our spirits from their urns."

A good deal of speculation has been occasioned by the holes which are seen in the walls of the building. There is little doubt now, however, that they were made during the middle ages in search for the iron clamps which bound the blocks together, when the value of this metal was great compared to what it is at present. This statement seems to set at rest the opinion of the older antiquaries, who supposed that they were made to receive the poles of the booths erected in the corridors during the fairs which were held there. Among the numerous writings to which the Coliseum has given rise is one of higher interest to the naturalist than the disputes of the antiquaries,—the quarto volume of Professor Sebastiani, entitled the *Flora Colisea*, in which he enumerates 260 species of plants found among the ruins, and the still more complete 'Flora of the Colosseum,' by Dr. Deakin, an English physician who resided at Rome, who has increased the catalogue of species growing on its walls to 420. With such materials for a *hortus siccus*, it is surprising that the Romans do not make collections for sale, on the plan of the Swiss Herbaria; we cannot imagine any memorial of the Coliseum which would be more acceptable to many travellers. The Coliseum is now kept in excellent order, and neither filth nor dirt is allowed to accumulate as in most other of the Roman ruins.

The lighting-up of the Coliseum with blue and red lights, a splended sight, can be effected, having previously obtained the permission of the police, at an expense of about 150 scudi, everything included.

To visit the Coliseum by moonlight, it may be necessary to obtain a permission at the office of the French Commandant De la Place, which is always most obligingly granted, the ruin being a military post.

Close to the Coliseum is the ruin of the conical fountain called the *Meta Sudans*, which formed an important appendage of the amphitheatre. It appears to have been a simple jet issuing from a cone placed in the centre of a brick basin, 75 feet in diameter. It was rebuilt by Domitian, and is supposed to have been intended for the use of the gladiators after their toils of the arena. It is represented on several medals of the amphitheatre, of the time of Vespasian, Titus, Domitian, &c. The fountain was of brickwork, in the best style; the central cavity and the channels for carrying off the water are still visible. It was repaired a few years since, but these modern restorations may easily be distinguished from the ancient work. Two other monuments connected with the games of the amphitheatre were the Vivarium and the Spoliarium (p. 86).

In a line with the Meta Sudans, and at the foot of the substructions of the Temple of Venus and Rome, are the remains of a huge quadrangular pedestal upon which the *Colossus of Nero* is supposed to have stood, after its removal by Hadrian to make room for his Temple of Venus and Rome; it is represented on medals of the Coliseum of the Gordian emperors, Alex. Severus, &c.

Amphitheatre of Statilius Taurus.—There appears to be little doubt that the Monte Citorio is one of the many artificial eminences which we meet with in different parts of the city, made up of the ruins of ancient edifices; and the discovery of masses of brickwork still retaining the form of "cunei," in laying the foundation of the palace built by Innocent X., has led some Roman antiquaries to suppose that this elevation had risen on the ruins of this amphitheatre; it is more probable, however, that it stood nearer the Tiber, perhaps on the site of the Monte Giordano and the Palazzo Gabrielli. Be this as it may, the Statilian Amphitheatre was finished in the 4th consulate of Augustus; but from the silence of the Roman writers it appears to have been soon eclipsed by the greater attractions of the Coli-

seum. No trace of the amphitheatre remains, but behind the palace of Monte Citorio was discovered a colossal column of cipollino, which evidently from its unfinished state had never been raised, 42 ft. long by 4¾ ft. in diameter, consequently one of the largest known monolith masses of this marble. It had lain there for many years, but has been lately erected in the Piazza di Spagna, before the Propaganda College, surmounted by a statue of the Virgin, in honour of the newly introduced dogma of the Immaculate Conception.

Amphitheatrum Castrense.—Between the Porta S. Giovanni and the Porta Maggiore, and adjoining the ch. of Santa Croce in Gerusalemme, are the remains of this amphitheatre, constructed for the amusement of the troops. Its precise date is unknown, but it is generally believed to have been erected in the reign of Tiberius. It is built entirely of brick. During the reign of Aurelian a portion of its circuit was included to form a part of the new walls of the city. On the outside we see the arches of the lower tier filled up; but the half-columns of the Corinthian order, with their brick capitals, are still visible. The inside exhibits little beyond the outline of the greatest axis of the ellipse. In the arena, bones of wild beasts have been discovered, with an Egyptian statue and numerous fragments of marble, which show that the building was richly decorated. Outside the city wall, and close to it, are traces of a circus, which antiquaries suppose to have been the Circus Varianus, erected by Heliogabalus.

Circus Maximus, in the valley called Murzia, between the Palatine and the Aventine, celebrated as the scene of the Sabine rape. This famous circus was founded by Tarquinius Priscus, restored with considerable additions during the republic, and rebuilt with unusual splendour by Julius Cæsar. Augustus embellished it, and erected on the Spina the obelisk which we now see in the Piazza del Popolo. The circus was destroyed in the fire of Nero, and restored by Vespasian and Trajan. Constantine enlarged and decorated it, and his son Constantius erected a 2nd obelisk on the Spina, that which is now in front of the ch. and palace of the Lateran. Theodoric made the last attempt to restore it to its former splendour, but after his time it fell rapidly into ruin. Dionysius describes the circus as he saw it after its reconstruction by Julius Cæsar; he gives the length as 2187 feet, and the breadth as 960. The circuit of the seats was 5000 feet. The porticoes alone, exclusive of the attics, could accommodate 150,000 persons; and the whole number of seats was probably not less than 250,000. The end nearest the Tiber was occupied by the *carceres*, under which the chariots stood before they started for the race. The other extremity, towards the S.E., was curved. It was surrounded by the porticoes and seats for the spectators. At this extremity are the only remains now visible. They consist of shapeless masses of brickwork, which still show the direction of the curve. The first meta is supposed to have stood nearly opposite the Jewish burial-ground, and the foundations of the Carceres are probably concealed by the church of S. Maria in Cosmedin. The little stream called the Maranna, the *Aqua Crabra*, forming its Euripus, runs through the circus in its way to the Tiber. The gas-works of Rome, which have been recently erected near the N.W. extremity, have destroyed the oval shape of the circus, and form an eyesore in the beautiful vista which the classical traveller formerly enjoyed over it from the heights of the Palatine and Aventine hills.

Circus of Romulus or *Maxentius*, erroneously called the *Circus of Caracalla*, situated beyond the Basilica of San Sebastiano, on the l. of the Via Appia, and of the tomb of Cæcilia Metella.—The name of Circus of Caracalla, given to these ruins, was shown to be erroneous by the discovery of 3 inscriptions in 1825, recording that it was erected in honour of Romu-

lus, the son of Maxentius, A.D. 311. This is the most perfect circus which has been preserved to us, and is therefore the most convenient for studying the general arrangement of this class of monuments. It forms an oblong of 1580 feet in length and 260 in breadth. The outer wall is nearly entire, and is constructed of brick and small stones, enclosing large earthen vases, introduced to lighten the building; on the inner side a terrace has been formed by the fall of the seats. At one end of the circus are the *Carceres* for the chariots, 6 on each side of the principal entrance, flanked by 2 towers, supposed to have been the seats of the umpires. At the other, which is semicircular, is a wide gateway with a flight of steps leading from it. Two other entrances may be traced near the Carceres, and a fourth in the S.W. angle. On the E. side is a balcony, or *pulvinaria*, supposed to have been the station of the emperor; and nearly opposite are some remains of a corresponding building, where the prizes were probably distributed. The *Spina* may be traced throughout its whole length; it is not exactly in the axis of the arena, but runs obliquely, being at its commencement about 36 feet nearer the eastern than the western side. It is supposed to have been 892 feet long, 20 broad, and from 2 to 5 feet high. It was decorated with various works of art; among which was the obelisk now standing in the Piazza Navona. At each extremity of the Spina, an eminence, on which the *Metæ* stood, may be recognised. In 1825 the greater part of this circus was excavated at the expense of the banker Torlonia, to whom the estate upon which it is situated belonged, and under the direction of the late Prof. Nibby. During these works, the Spina, the Carceres, the Great Entrance, &c., were laid open, together with many fragments of statues and bas-reliefs. The most valuable of these were the 3 inscriptions already mentioned; all of them bearing the name of Maxentius. The following, as restored, has been placed at the great entrance; it states that the circus was consecrated to Romulus, son of Maxentius: — DIVO . ROMVLO . N. M. V. COS . ORD. II. FILIO . D. N. MAXENTII . INVICT. VIRI . ET . PERP. AVG. NIPOTI . T. DIVI . MAXIMIANI . SENIORIS . AC . BIS . AVGVSTI. The circular temple adjoining is described as the "Temple of Romulus." (p. 43).

Circus Agonalis, or *Alexandri*, built by the emperor Alexander Severus, is clearly identified with the modern Piazza Navona, which still preserves the outline of the circus, and even the elliptical end. It is about 750 feet in length, and occupies the area of a Roman Rubbio, about $4\frac{1}{2}$ Eng. acres. Some ruins of the arches of the Circus may be seen under the ch. of S. Agnese.

The *Circus of Flora* was situated in the space between the Quirinal and Pincian hills, now partly occupied by the Piazza Barberini. The *Flaminian Circus* has entirely disappeared, though considerable remains existed in the 16th century, when the foundations of the Palazzo Mattei were laid. A part of the circus was long used as a rope-walk, and the church of S. Caterina à Funari, whose name is a memorial of the fact, is supposed to stand nearly on the centre of it. Some sculptured decorations of its Carceres are preserved in the court of the Pal. Mattei. The Flaminian Circus in its longest diameter extended from the Pal. Mattei and the Piazza Paganica to the bottom of the ascent to the Capitol, at the Pal. Massimo in the Piazza di Ara Cœli.

The *Circus of Sallust*, called also the *C. Apollinaris*, was situated in the depression between the Pincian and Viminal hills, and outside the Porta Collina of the Servian Wall. Its outline may be easily traced. Remains of the Carceres are to be seen in the villa of Duke Massimo, and other ruins in the adjoining Villa Barberini. The obelisk which now stands before the Ch. of La Trinità de' Monti was found in this circus.

The *Circus of Nero*, partly occupied by the Piazza with the Basilica of St. Peter's and the Palace of the Vatican, was destroyed by Constantine when he erected the church, in the 4th cenly. It is said by the Church tradition to have been the scene of many Christian martyrdoms. The obelisk now in the Piazza of St. Peter's stood upon its Spina. In the meadows behind the Castle of St. Angelo some remains of another circus, supposed to have been that of *Hadrian*, were discovered in the last century; but the excavations were subsequently filled up.

§ 13. COLUMNS.

Column of Antoninus Pius, discovered in 1709 on the Monte Citorio, in the gardens attached to the house of the Missions, and erected to him by his sons Marcus Aurelius and L. Verus. The shaft was a single piece of red granite 48 ft. high. Fontana was employed by Clement XI. to raise it, but, the operation having failed, and the column broken, the fragments were used to repair the obelisk in the Piazza di Monte Citorio. The pedestal was taken to the Vatican, where it may be seen in the centre of the Giardino della Pigna; it is ornamented with high reliefs, representing funeral games and the apotheosis of Antoninus and Faustina. The following is the inscription on it: — DIVO ANTONINO AVGVSTO PIO — ANTONINVS AVGVSTVS ET — VERVS AVGVSTVS FILII. Upon the bottom of the granite shaft exists an inscription in Greek, a cast of which may be seen in the long gallery of the Museo Chiaramonti at the Vatican, stating that it was sent from Egypt by Dioscurus, an agent of Trajan, in the ninth year of his reign.

Column of Marcus Aurelius Antoninus, commonly called the Antonine Column, in the Piazza Colonna, to which it gives its name. This column was long confounded with the pillar represented on the coins of Antoninus Pius; and the error was perpetuated by the inscription placed upon its base when Sixtus V. restored it in the 16th century. The discovery of the latter on the Monte Citorio, and of an inscription, now in the Vatican Museum, containing the grant of a piece of ground, close by, to a certain Adrastus, freedman of Sept. Severus, charged to guard this column, as *procurator* or *custode*, has removed all doubt on the subject; and the present column is now known to be that erected to Marcus Aurelius by the Senate and Roman people, A.D. 174. It is a repetition of the historical pillar of Trajan, and exhibits the same mixture of styles; the bas-reliefs surround the shaft in a spiral of similar design, but they are inferior in taste and execution. They represent the conquests over the Marcomans; and are in higher relief than those of Trajan, exhibiting nearly the same amount of battles and military manœuvres. One of these reliefs has attracted attention from its presumed connection with the legion composed of Christians from Mytilene. It represents Jupiter raining, with the water falling from his outstretched arms, and is regarded as a confirmation of the story related by Eusebius, that the army was reduced to great distress for want of water, and that the devotional practices of the Christian legion induced the emperor to request them to pray for rain. Their prayers were successful, and the Christians had thus the merit of saving the army by their piety. A letter is given by Justin Martyr, in which the emperor acknowledges the fact; but the authenticity of this document is open to suspicion, although the Church has always upheld the tradition, and this sculpture has been regarded with peculiar interest by ecclesiastical historians. The pedestal of the column was added by Fontana; it is not well proportioned to the shaft. The height of the entire column is 122 feet 8 inches, including the base: the shaft being 97 feet, the pedestal 25 feet 8 inches. The shaft, including its base and capital (excluding the pedestal of the statue), is exactly of the same height as that of Trajan, 100 Roman feet (29·635 mètres = 97¼

English): hence the name of Columna Centenaria, given to it in the inscription of Adrastus above referred to. The diameter of the shaft is 11½ feet. The pillar is composed of 28 blocks of white marble. On the summit is a statue of St. Paul, 10 feet high, placed there by Sixtus V. The interior is ascended by 190 steps, and is lighted by 42 openings; it has frequently suffered from lightning, attracted by the bronze statue on its summit. It is supposed that it stood in the same forum as the Temple of Antoninus, the site of which is now occupied by a part of the modern Piazza and the Chigi Palace.

Column of Phocas.—Prior to 1813 this column had baffled all the conjectures of the antiquaries, as noticed by Lord Byron—

> "Tully was not so eloquent as thou,
> Thou nameless column with a buried base."

In the year mentioned it was excavated to the pedestal, when an inscription was found showing that it was erected to the emperor Phocas, by Smaragdus exarch of Italy, A.D. 608. The name of Phocas had been erased by Heraclius, but that of Smaragdus and the date prove that the column was dedicated to him. The pedestal is surrounded by 4 flights of steps discovered in 1816, during the excavations made at the cost of the Duchess of Devonshire; the construction of the steps indicates the lowest style of art, and leaves no doubt that the column was originally taken from some ancient edifice. The shaft is composed of eight pieces of white marble, in the Corinthian style; it was formerly surmounted by a gilt statue of the emperor to whom it was dedicated. At the base, bordering the Sacra Via, are some pedestals, on which probably stood other honorary columns or statues.

†*Column of Trajan*, the most beautiful of all the historical columns, dedicated, as the inscription on the pedestal tells us, in honour of the emperor by the Senate and Roman people (A.D. 114). For 17 centuries this noble pillar has been regarded as a triumph of art; and there can be no doubt that the great architect Apollodorus, in erecting such a monument to his benefactor, created at the same time the most lasting memorial of his genius. It is composed of 34 blocks of white marble, 9 of which form the basement, and 23 the shaft; the remaining 2 the torus and capital. The column is in excellent proportion, but the architecture is mixed; the base and capital being Tuscan, the shaft Doric, and the mouldings of the pedestal Corinthian. The pedestal is covered with bas-reliefs of warlike instruments, shields, and helmets; and bears an inscription supported by 2 winged figures. A series of bas-reliefs form a spiral round the shaft, representing a continuous history of the military achievements of the emperor. These matchless sculptures are in a high state of preservation and in the best style of art. They constitute a perfect study of military antiquities; indeed, as a record of costumes, perhaps no ancient monument which has been preserved is so valuable. The bas-reliefs are 2 feet high in the lower part, increasing to nearly 4 as they approach the summit. They begin with a representation of the passage of the Danube on a bridge of boats, and are carried on through the successive events of the Dacian wars, representing the construction of fortresses, attacks on the enemy, the emperor addressing his troops, the reception of ambassadors of Decebalus who sue for peace, and other incidental circumstances of the campaign. All these details will be found engraved in De' Rossi's work entitled 'La Colonna Trajana disegnata.'* The nature of the sculptures will be better appreciated by the fact that they contain no less than 2500 human figures, besides a great number of horses, fortresses, &c., than by any minute description. In the interior is a spiral staircase of 184 steps, lighted by 42 openings, leading to the summit, on which stood

* And still better in the electrotype copies now in the Museum of the Louvre, from accurate casts made by order of Napoleon III.

a colossal statue of Trajan holding a gilded globe which was erroneously supposed to have contained his ashes. This globe is now in the Hall of Bronzes at the Museum of the Capitol (p. 258). A statue of St. Peter in gilt bronze, 11 feet high, was placed upon the column by Sixtus V. about the end of the 16th century, when the feet of Trajan's statue are said to have been still fixed on the block of marble that supported it. The height of the shaft is 100 Roman feet, 97¼ English, and of the entire column from its base, exclusive of the statue and its pedestal, 127½ feet, which represents the height of the neck of land or isthmus which united the Capitoline and the Quirinal hills, that was cut away to make room for the Forum, as expressed in the following inscription, which states also that the column was dedicated while Trajan held the Tribunitian power for the 17th time, and in his 6th Consulate :—SENATVS . POPVLVSQVE . ROMANVS—IMP . CAESARI . DIVI NERVAE F . NERVAE—TRAJANO . AVG . GERM . DACICO PONTIF—MAXIMO . TRIB. POT. XVII. IMP. VI. COS. VI. P. P—AD DECLARANDVM QUANTAE . ALTITVDINIS—MONS ET LOCVS. TANT*is. operi*BUS. SIT EGESTVS. This fixes the date about the commencement of the Parthian war (A.D. 114), from which the emperor did not live to return, so that he never saw this most remarkable monument of his reign and greatness. The ashes of Trajan, originally placed in a golden urn, were deposited by his successor Hadrian under the column, in a vault walled up in 1585 by Sixtus V.

§ 14. Arches.

Arch of Constantine, built over the road (the Via Triumphalis, the modern Via di S. Gregorio) leading from the Coliseum to the Via Appia, in the valley between the Cœlian and Palatine, to commemorate the emperor's victory over Maxentius, as stated on the inscription :—IMP CAES FL CONSTANTINO MAXIMO—P.F. AVGVSTO . S.P.Q.R.—QVOD INSTINCTV DIVINITATIS MENTIS*—MAGNITVDINE CVM EXERCITV SVO—TAM DE TYRANNO QVAM DE OMNI EIVS—FACTIONE VNO TEMPORE IVSTIS—REMPVBLICAM VLTVS EST ARMIS—ARCVM TRIVMPHIS INSIGNEM DICAVIT. It is one of the most imposing monuments of Rome, although it exhibits the decline of art and is composed of fragments taken from one of the arches of Trajan, probably from that which stood on the Appian, near the Temple of Mars (see p. 357). Some writers have considered that the form and proportions of the arch are too good for the time of Constantine, and regarded it as the Arch of Trajan, adapted by Constantine, and loaded with additional ornaments. It has 3 archways, with 4 fluted columns of the Corinthian order on each front; 7 of these are of giallo antico; the 8th was originally of the same material, but it was removed by Clement VIII. to decorate a chapel in the Lateran. On the attic are 4 bas-reliefs, and over each of the smaller arches circular medallions, all relating to (2) the history of Trajan. The large reliefs on the flanks of the attic and the 8 statues of the Dacian captives on the architrave over each column, also belonged to the time of Trajan, and are easily distinguished from the inferior sculptures of Constantine 200 years later. The upper reliefs on the front facing the Coliseum represent—1. The triumphal entry of Trajan into Rome—the temple represented on the background is supposed to be that of Mars, which stood outside of the Porta Capena, on the Via Appia; 2. The emperor raising a recumbent figure, an allegorical allusion to the repairs of the Appian Way, or of the Via Trajana; 3.

* There are doubts that the words *quod instinctu divinitatis mentis* formed part of the original inscription. Venuti and Nibby, from the state of the marble, supposed they had been added after the Emperor had embraced Christianity, to replace *Divis Faventibus*, or *Natu Jovis Op. Max.* This idea has, however, been combated by Cav. de' Rossi, although it certainly appears that the inscription, particularly on the S. side, from the depression in the marble, has replaced another, effaced, as we see, on the arch of Septimius Severus, in the suppression of the name of Geta.

His distributing food to the people; 4. The emperor on a chair of state, while a person, supposed to be Parthamasiris, king of Armenia, is brought before him. Some of these reliefs are interesting as showing monuments existing at Rome at the period, such as the Rostra, the Basilica Julia, &c. On the southern side are — 1. Trajan crowning Parthamaspates, king of Parthia; 2. The discovery of the conspiracy of Decebalus, king of the Dacians; 3. The emperor haranguing his soldiers; 4. The sacrifice of the Suovetaurilia. On the flanks of the attic are the 2 reliefs supposed to have formed originally a single subject, the victory of Trajan over Decebalus, amongst the finest works of the whole. The circular medallions over the small arches represent the sports of the chace and their attendant sacrifices. The works of Constantine do not harmonise with these beautiful sculptures. The frieze which encircles the middle of the arch represents, in a series of indifferent bas-reliefs, military processions and various events in the life of the first Christian emperor. On the flanks are 2 circular medallions representing the chariots of the sun and moon, typifying the emperor's dominion over the East and West. The figures of Fame over the arch; the bas-reliefs inside the larger opening, representing the conquest of Verona and the fall of Maxentius; the victories on the pedestals of the columns, also belong to the age of Constantine, and show how much sculpture had degenerated even at that period. Over the reliefs on the interior of the great arch are the words FVNDATORI QVIETIS. LIBERATORI VRBIS: the former, no doubt, alludes to the cessation of the Christian persecutions. The inscriptions VOTIS X. VOTIS XX. on the face towards the Coliseum over the smaller arches, and SIC X. SIC XX. in the same position on the opposite side, refer to the practice introduced by Augustus of offering up vows for 10 and 20 years for the preservation of the empire. In the last century the arch was partially buried. Pius VII. excavated down to the ancient pavement; and as it now stands, it is, with all the faults of its details, one of the most interesting and best preserved monuments in Rome, which it owes probably to its having been dedicated to the first Christian sovereign.

Arch of Dolabella and Silanus, on the Cælian, beyond the ch. of S. Giovanni e Paolo. It is supposed to have formed one of the entrances to the Campus Martialis, where the public games in honour of Mars were celebrated when the Campus Martius was inundated by the Tiber. It is a single arch of travertine, with an inscription, from which we gather that it was erected by the consuls P. Cornelius Dolabella and Caius Julius Silanus (A.D. 10). Nero availed himself of it by including it in the line of his aqueduct to the Palatine. [A short way beyond this, towards S. Stefano Rotondo, is a fine mediæval arch, surmounted by a canopy, with a mosaic, a beautiful specimen of the architecture of the 13th cent., having been erected by two of the Cosimatis. It formed part of a monastery attached to the church of *S. Tomasso in Formis*, one of the Pointed Gothic entrances to which may be seen in the adjoining wall; the mosaic represents the Saviour seated between a white and a black captive, the religious order to whom the convent and church belonged having been instituted for the redemption of persons carried off into slavery.]

Arch of Drusus, on the Appian Way, close to the gate of S. Sebastiano, the most ancient of the triumphal arches now existing in Rome. We learn from Suetonius that an arch was erected on the Via Appia by the Senate to Drusus, the father of the Emperor Claudius, the youthful conqueror immortalized by Horace in two magnificent odes (lib. iv. 4, 14, et seq.):—

> "Videre Rhæti bella sub Alpibus
> Drusum gerentem, et Vindelici;" &c.—

It consists of a single arch, built chiefly of travertine, with cornices of marble, and 2 marble columns on each

side, of the Composite order. Above the entablature the remains of a pediment may be distinguished among the ivy and weeds which now clothe the summit. There is no inscription. Caracalla included the arch in the line of the aqueduct to convey water to his Thermæ, of which a portion remains; to his restorations belong probably the composite columns and decorations now on it. Coins exist on which this arch is represented surmounted by an equestrian statue between 2 military trophies.

Arch of Gallienus, called the Arco di San Vito, from the adjoining ch. dedicated to that saint. It is supposed to stand upon the site of the Porta Esquilina of the Servian Wall, and was dedicated to Gallienus and his wife Salonina, by Marcus Aurelius Victor, a prefect of Rome about A.D. 260. It is a simple arch of travertine, with 4 Corinthian pilasters and 2 buttresses. The inscription on the frieze is more than usually characterized by the flattery which was applied to this most profligate of emperors.

Arch of Janus Quadrifrons, in the Velabrum, supposed to occupy the centre of the open space to which was given the name of Forum Boarium. This is supposed to have been one of the numerous arches of the same kind which were constructed at the junction of different streets, either as places of shelter or as covered exchanges. It is a high square mass, pierced in each front with a large arch, forming a vault in the centre. It is constructed with the utmost solidity, and the base is composed of huge blocks of white marble, which, from the existence of bas-reliefs on their inverted surfaces, evidently belonged to earlier edifices. The fronts are hollowed into niches intended to receive statues, and separated by small stumpy pilasters. Each front is 54 feet in length. All the proportions and details are in a degenerate style of art. It has been generally attributed to the age of Septimius Severus, although by some it has been referred to as late a period as that of Constantine. On the summit are some remains of massive brickwork, the ruins of a fortress erected upon the arch by the Frangipanis in the middle ages.

† *Arch of Septimius Severus*, in the N.W. angle of the Forum Romanum, erected A.D. 205, by the Senate and people, in honour of the emperor and of his sons Caracalla and Geta, to commemorate their conquests of the Parthians and Persians. It is constructed entirely of white marble, and consists of 1 central and 2 lateral arches, with transverse ones in the flanks. On the summit, as may be seen on coins of both Severus and Caracalla, stood a car drawn by 6 horses abreast, containing the statues of the emperor and his sons. Each front has 4 columns of the Composite order, and a series of bas-reliefs representing different events of their Oriental wars. Although these sculptures are of indifferent execution, they exhibit some curious details of military life. They represent harangues, sieges, the arrangement of camps, the assault with the battering-ram, and the submission of the captives. On the side towards the Forum we recognise the emperor addressing his troops, the taking of Carrha, the siege of Nisibis and the flight of its king. On the rt. of the arch the emperor is seen receiving the king of Armenia and another prince, who comes to offer assistance; in the lower part the battering-ram is seen at work. On the front facing the Capitol, the sculptures on the rt. represent in the upper part another harangue, and in the lower portion the siege of Atra. In the upper part of the opposite compartment we see the passage of the Euphrates and the capture of Ctesiphon; in the lower, the submission of an Arab chief, the passage of the Tigris, and the flight of Artabanus. In one of the piers is a flight of 50 steps leading to the top. In the lengthy inscription on the attic we recognise the erasure made by Caracalla of the name of his brother Geta, after he had him put to death A.D. 212. The words added are, OPTIMIS FORTISSIMISQVE

PRINCIPIBVS, in the 4th line, in lieu of P. SEPT. LVC . FIL GETÆ . NOBILISS. CÆSARI, which has been made out, on examining carefully the effaced portion and the marks of the holes in it by which the bronze letters of this part of the inscription were originally inserted. The arch was half-buried when Pius VII. commenced his excavations in the beginning of the present century. In 1803 it was laid open to its base, when an ancient pavement was discovered, probably of the middle ages, being much above the level of the floor of the arch, and totally unconnected with the ascent to the Capitol by the Clivus Capitolinus, which passed some yards further on the l., as it was once supposed to be.

† *Arch of Septimius Severus in the Velabrum*, also called the *Arcus Argentarius*, Arch of the Silversmiths, situated close to the church of S. Giorgio in Velabro. The inscription on it shows that it was erected by the silversmiths (*Argentarii*) and merchants of the Forum Boarium to Septimius Severus, his wife Julia Pia, and their sons Caracalla and Geta, but the name of the latter was removed also here after his murder by Caracalla. As in the other arch of this emperor in the Forum, the line occupied by the name of Geta and his titles has been replaced by the words FORTISSIMO FELICISSIMOQVE PRINCIPI. This arch consists of a mere square aperture, formed by a straight lintel or entablature supported on broad pilasters of the Composite order. The front is of marble; the basement and cornice at the back are of travertine. The pilasters are loaded with ornaments and military trophies; the other reliefs represent various sacrificial instruments and two persons in the act of sacrificing. Some of the decorations are elaborate, but the style and execution of the whole indicate the decline of art. The inscription is of importance, as confirming the site of the Forum Boarium, since it states that the persons who erected it lived on the spot (ARGENTARII ET NEGOTIANTES BOARII HUJUS LOCI QUI INVEHENT DEVOTI NVMINI FORVM). The arch probably stood across a street leading from the Forum Boarium to the Vicus Jugarius and the foot of the Capitoline hill.

† *Arch of Titus*, erected by the Senate and people in honour of Titus, to commemorate the conquest of Jerusalem. It stands on the *Summa Sacra Via*, or highest point of the Via Sacra. It is the most elegant of all the triumphal arches, and as a record of Scripture history is, beyond doubt, one of the most interesting ruins in Rome. It consists of a single arch of white marble, with fluted columns of the Composite order on each side. In the time of Pius VII. it was falling into ruin, and would have perished but for the judicious restorations then made. It is easy to distinguish these modern additions, which are in travertine, from the ancient portion. The front towards the Forum has suffered more than that on the side of the Coliseum, and has preserved only a portion of the basement, and about half of the columns, with the mutilated figures of Victories over the arch. On the latter side the columns are more perfect, and nearly all the cornice and the attic are in tolerable preservation. The sculptures of the frieze represent a procession of warriors leading oxen to the sacrifice; on the keystone is the figure of a Roman warrior, nearly entire. On the attic is the original inscription, finely cut, showing by the introduction of the word "divo" that it was erected after the death of Titus, and without doubt by his successor Domitian: SENATVS . POPVLVSQVE . ROMANVS — DIVO . TITO . DIVI . VESPASIANI . F — VESPASIANO . AVGVSTO. The bas-reliefs on the piers under the arch are highly interesting. On one side is a representation of a procession bearing the spoils from the Temple of Jerusalem, among which may still be recognised the golden table, the silver trumpets, and the seven-branched candlestick of massive gold, which were said to have been thrown into the Tiber from the Milvian bridge during the flight of Maxentius, after his defeat by Constantine on the Via Flaminia. The

size of this candelabrum, as here represented, appears to be nearly a man's height: so that both in size and form these bas-reliefs perfectly correspond with the description of Josephus, and are the only authentic representations of these sacred objects. On the other pier the emperor is represented crowned by Victory in his triumphal car, drawn by four horses, and surrounded by Romans carrying the fasces. The vault of the arch is richly ornamented with sunk panels and roses; in the centre is a bas-relief representing the divinization of Titus.

The rising ground on which the Arch of Titus stands formed in ancient times that part of the *Velia* which connected the Palatine with the Carinæ and the Esquiline about the Tor dei Conti; near it topographers place the House of Numa, and the Porta Mugionis of the walls of Romulus (see p. 28).

§ 15. BATHS—THERMÆ.

Baths of Agrippa, erected B.C. 24, in the Campus Martius, behind the Pantheon, and bequeathed by Agrippa to the Roman people. They are supposed to have extended as far as the Via delle Stimate, and to have been bounded on the sides by the street of the Torre Argentina and by the Via del Gesù, occupying a space of about 900 feet from N. to S., and 950 from E. to W. They contained the famous bronze statue by Lysippus, representing the youth undressing, called the Apoxyomenos, which Tiberius removed to his palace, but was obliged subsequently to restore, in order to appease the clamours of the people. Considerable remains of these baths have been found in the rear of the Pantheon, and particularly in the sacristy. The Pantheon, dedicated to Jupiter Ultor and several other divinities, has been supposed by some antiquaries to have originally served as the hall of entrance to the baths. The largest portion of these baths now existing, after the Pantheon itself, may be seen in the Via dell' Arco della Ciambella; it is a portion of a circular hall, probably the *Laconicum* or *Calidarium*. Attached to the Thermæ were extensive gardens and an artificial lake, the *Stagnum Agrippæ*, which occupied the site extending to near the ch. of S. Andrea della Valle.

Baths of Caracalla, or Thermæ Antoninæ, situated in the level space between the Via Appia and the N.E. declivity of the Aventine. They are the most perfect of all similar edifices in Rome, and occupy an area of 140,000 square yards. They were commenced by Caracalla about A.D. 212, enlarged by Elagabalus, and completed by his successor Alexander Severus. According to Olimpidorus, they could accommodate 1600 bathers at a time. As it would be difficult for the visitor to understand from a simple description the disposition of the different parts of the extensive ruin, we have had a ground-plan of them engraved on the map of Rome which accompanies this volume, to enable him to follow us in the following details. The baths properly speaking occupied an oblong rectangular space 720 feet long by 375 feet wide, in the centre of a large square enclosure, surrounded by porticos, gardens, a stadium, and a large reservoir, into which the Antonine Aqueduct, carried from the Claudian over the Arch of Drusus, emptied itself; in front of this enclosure ran the Via Nova, one of the most magnificent in Rome during the time of the Antonines; the principal entrance to the Baths was from it, or on the side towards the Via Appia, the modern Via di San Sebastiano. As an example of Roman magnificence, if we except the Coliseum, there are no ruins that leave on the mind a stronger impression than the Baths of Caracalla. We will suppose the visitor entering by the lane called the Via Antonina, which strikes off on rt. from the Via Appia, a short way beyond where it is crossed by the Marrana stream: the gate opens into an oblong hall of great magnitude (*a*), having on one side a circular tribune (*b*), which retains a part of its ancient stucco. This hall, similar to

one (*a*) at the opposite extremity of the baths, was richly paved in mosaic, especially the tribune. Opening out of this, which was surrounded with porticos, and destined probably for gladiatorial exercises, we enter a large oblong apartment (*c*) called the Pinacotheca, and corresponding in some degree to that bearing the same name in the Baths of Diocletian: it is more probable that it served as the *Cella Calidaria*, from the openings which may be seen for vapour-conduits in the floor. On the right of this hall is a vast circular edifice, the Laconicum, a kind of gigantic vapour-bath, which had in the centre a large basin for cold water. This Laconicum (*e*) was surrounded by chambers. To the l. of the Cella Calidaria is another oblong apartment (*d*), but at a lower level; this was probably the Cella Frigidaria, and by the best authorities is identified as the Cella Solearis described by Spartian. The passage in which he speaks of the Cella as a masterpiece of architecture, states that the roof was flat, supported by bars of brass, interwoven like the straps of a Roman sandal. The Cella Solearis must have been one of the most magnificent halls in the Thermæ: it was surrounded by columns of grey granite, as we now see in the church of Sta. Maria degli Angeli, in the Baths of Diocletian, the last of which was removed in the 16th cent. by Cosimo de' Medici, to support the statue of Justice in the Piazza di Sta. Trinita at Florence. Beyond the Cella Calidaria, and forming the S.E. portion of the rectangle of the Antonine Thermæ, is a second hall (*a*), similar to that by which we entered. Considerable excavations were made here of late years, particularly at the expense of the late Count Velo of Vicenza, and large portions of the pavement in mosaic laid bare; this pavement, chiefly of a fish-scale form, is very beautiful, and formed of pieces of red and green porphyry and white marble. The mosaics of the Athletes in the Lateran Museum were also found here (see p. 266). The roof, which has long since fallen in, was also covered with white and black mosaic, as may be seen on many of the huge fragments formed of rubble-work lying about. Occupying the space between the baths and the Aventine is supposed to have been the Arena (*f*), now a vineyard, behind which was the Theatridium (*g*), and still higher up the reservoir (*h*) for the water to supply the Thermæ from the Claudian Aqueduct.

A convenient staircase leads up one of the massive piliers of the Cella Calidaria to the top of the building, from which there is a splendid view, not only over the mass of ruins, but the Campagna, with its aqueducts, and the Alban hills beyond. One of the most interesting facts connected with these baths is the discovery of many precious fragments of ancient sculpture, which now enrich the Italian museums, and at the same time attest the splendour of this majestic edifice. Among these are the Farnese Hercules, the colossal Flora, and the Toro Farnese, discovered in the 16th century, and now in the museum at Naples; the Atreus and Thyestes, the two gladiators, the Venus Callipyge, the urns in green basalt in the Museum of the Vatican, the granite basins in the Piazza Farnese, with numerous bas-reliefs, cameos, bronzes, medals, and other treasures, most of which have been lost to Rome with the other property of the Farnese family. The baths are described by contemporary historians as the most magnificent edifice of Rome. They are supposed to have been tolerably entire in the 6th century, until the destruction of the aqueducts by Vitiges during the siege in 537 rendered these and the other Thermæ completely useless. From that time they fell rapidly into ruin. It is related that, when the granite columns of the Great Hall were removed, the roofs fell in with so fearful a concussion that the inhabitants of Rome thought it was the shock of an earthquake. These extensive ruins were the favourite haunt of the poet Shelley. In the preface to the 'Prometheus Unbound' he says, "This poem was chiefly written upon the

mountainous ruins of the baths of Caracalla, among the flowery glades and thickets of odoriferous blossoming trees which are extended in ever-winding labyrinths upon its immense platforms and dizzy arches suspended in the air. The bright blue sky of Rome, and the effect of the vigorous awakening spring in that divinest climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of the drama." The ruins on either side of the quadrangle formed by the baths were, towards the Via Appia, parts of the portico with which they were surrounded, and, on the declivity of the Aventine behind, of the reservoir into which the aqueduct emptied its waters for the supply of the thermæ. Adjoining the thermæ of Caracalla on the E. is the Vigna Guidi, where excavations at present in progress have laid bare a series of painted chambers of a considerable building, the lower walls of which have been decorated with white and black mosaics of considerable beauty, representing Hippocampi with rams' heads, tritons, nymphs, &c. Sig. Guidi is a considerable dealer in antiquities from his own excavations. These ruins are supposed to be of the time of Vespasian: the entrance opposite the ch. of S. Sisto.

Baths of Constantine, on the summit of the Quirinal, extending over the ground now covered by the Consulta, the Palazzo Rospigliosi, and the Villa Aldobrandini. They were erected about A.D. 326, and, according to an inscription in the Rospigliosi Palace, were restored by Petronius Perpenna, a præfect of the city, in the 4th centy., after they had been long neglected. Considerable remains of them existed until the 16th, when they were removed by Paul V. to build the Rospigliosi Palace. The most interesting parts now remaining are some bas-reliefs, busts, inscriptions, and statues, collected together in the Casino of the Rospigliosi palace, nearly all of which were found here. In the time of Clement XII. the remains of a portico, painted with historical subjects, and an ornamented ceiling, were discovered. The colossal horses before the Quirinal palace, and the statues of the Nile and the Tiber at the foot of the stairs leading to the Palace of the Senator at the Capitol, were discovered among their ruins.

Baths of Diocletian, situated at the junction of the Quirinal and Viminal hills. These magnificent Thermæ were begun by Diocletian and Maximian about A.D. 302, and finished by Constantius and Maximinus. Cardinal Baronius states, on the authority of the martyrologists, that 40,000 Christians were employed upon the works, and it is added that some bricks have been found bearing the mark of the cross. It is very probable that the tradition led to the consecration of the ruins, and that we are indebted to this for the preservation of the finest hall which has been preserved from ancient times. The Thermæ were of immense size, covering a space of 150,000 square yds.; and capable of furnishing double the number of baths which those of Caracalla, then the largest in Rome, could, or upwards of 3200; the ruins, with the buildings surrounding them, cover an area nearly a mile in circuit, including all the space at present occupied by the Piazza di Termini, the Carthusian convent and its gardens, the convent and gardens of San Bernardo, the public granaries, and prisons. The buildings occupied a rectangular space, having in front a semicircular Theatridium, with two circular halls at the angles, which opened into the area, but the use of which it is difficult to determine. Both of these latter still exist: one forms the modern ch. of San Bernardo; the other, situated at the corner of the Via dei Strozzi, is much dilapidated and has been converted into a public granary. Between them was the semicircular Theatridium, the remains of which may be traced in the gardens of the Bernardine monks, and along the new Boulevard leading towards the Quirinal. Between this and the two circular halls just described is the supposed site of the Libraries, to which the literary collections of the Ulpian Basi-

lica had been removed. The main portion of the Thermæ, properly speaking, formed an oblong square in the centre of the area. The principal entrances were on the N. and S., opening from the streets leading to the Porta Viminalis and Porta Collina. The great central hall, called formerly the Pinacotheca, but now generally admitted to be the Cella Calidaria, was converted by Michel Angelo into the noble ch. of Sta. Maria degli Angeli. By including the circular vestibule at the entrance, and adding the tribune which stands opposite, Michel Angelo was enabled to convert the whole edifice into a Christian temple in the form of a Greek cross. The vaulted roof still retains the metallic rings to which the ancient lamps were suspended, and 8 massive columns of Egyptian granite are standing in their original position. This church, although considerably altered, as we shall see, by Vanvitelli, in the last century, is still one of the most imposing edifices in Rome. (See p. 164.) The ornaments of the baths and the style of the whole building indicate the decline of art: the columns did not support the continuous horizontal entablature of more ancient buildings, but sustained a series of lofty arches resembling the basilicas of later times. In this respect the modern ch. has a great advantage. "Michael Angelo," says Forsyth, "in reforming the rude magnificence of Diocletian, has preserved the simplicity and the proportions of the original, has given a monumental importance to each of its great columns, restored their capitals, and made one noble entablature pervade the whole cross." Behind this hall was the Natatio, now partly occupied by the tribune of the ch., and farther back still by the cloisters of the adjoining convent. In the gardens of the latter are some additional ruins, consisting chiefly of large masses of brickwork: some of these still retain part of their vaulted ceiling, and are apparently the remains of halls whose arches must have been of immense span. In the grounds of the railway station are the traces of a large reservoir which received from an aqueduct the supply of water for the Thermæ.

Baths of Nero and Alexander Severus.—There is some contradiction between the Regionaries and the other ancient authorities on the subject of these baths; some distinctly affirming that they are identical, and others stating that the Baths of Severus were near those of Nero. The only way of solving the difficulty appears to be by supposing that the baths of Severus were an addition to those of Nero, as the latter were probably to those of Agrippa. They seem to have stood between the church of S. Eustachio, the Piazza Navona, the Piazza Madama, and the Pantheon. The ch. of S. Luigi de' Francesi is built on a part of them. The Baths of Nero, according to Eusebius, were erected A.D. 65; those of Alexander Severus, on the same authority, about A.D. 229. Considerable remains have been discovered at various times under the Piazza Navona, the Palazzo Giustiniani, and the Palazzo Madama. The ch. of *S. Salvatore in Thermis*, near the latter, also identifies the site. The only remains now visible is the hemicycle, which exists in the stable of an inn in the Piazza Rondanini. The 2 columns added to the portico of the Pantheon by Alexander VII. are supposed to have been taken from these baths.

Baths of Titus, on the Esquiline, overlooking the northern side of the Coliseum. It would hardly be possible to make any description of these ruins intelligible to the stranger without first apprising him that considerable portions of the existing buildings, and especially those now the most interesting from their arabesque paintings, are undoubtedly anterior to the age of Titus. It is well known that the house and gardens of Mæcenas spread over the part of the Esquiline which faces the Coliseum, and that the site was subsequently occupied by a part of the Palace of Nero. In the construction of this new edifice Nero included

the villa of Mæcenas; and hence it is possible that even some of the lower parts of the chambers now visible belonged to the dwellings of that celebrated personage. When Titus (A.D. 80) constructed his baths upon this site, he availed himself of the buildings of his predecessors, and erected vaults and walls in the apartments in order to form a substruction for his baths, which consequently lie directly over the more ancient constructions. Domitian, Trajan, and other emperors, enlarged or altered the design towards the N.E., but the ruins are scattered over so many vineyards that it is impossible to distinguish their additions with any degree of precision. The Baths of Titus, which were constructed, as we know from contemporary historians, in great haste, are supposed to have occupied the space between the Via Polveriera and the high road on the northern side of the Coliseum, and covered an area of about 1150 ft. by 850. Those of Trajan, begun by Domitian, extended in the direction of S. Pietro in Vincoli, and are supposed to have occupied an area of 600 by 500 ft. The crypt under the ch. of San Martino is supposed to have formed part of these baths. One of the hemicycles was converted by the French into a powder magazine (Polveriera), which gives name to the adjoining street. The other forms with the adjacent vaults a kind of terrace, from which the best view of the ruins is obtained. On the side nearest the Coliseum are the ruins of a semicircular theatre, with some remains of seats. The chambers of the Palace of Nero lie under the baths in an oblique direction, and are divided by walls and vaults, and were probably the dwellings of the imperial palace, one set opening to the S. and the other to the N. Among the more ancient remains a large oblong square, originally forming an open court, may be traced; it was apparently surrounded on 3 sides by columns, the places of some of which can still be made out. The ruins of the fountain which occupied the centre are also visible. Further on are a bath-room and another hall, with a niche and pedestal for a statue, where it is said the Meleager of the Vatican stood. Opening upon this, and extending along one of the longest sides, are the principal apartments. The largest is opposite the fountain; one of those at the side is pointed out by the ciceroni as the place where the Laocoon was discovered in the pontificate of Leo X., although it is proved on the clearest evidence that it was found in the Vigna de' Fredis, between the Sette Sale and S. M. Maggiore. The walls still retain their ancient stucco, and are beautifully painted. It is generally supposed that these chambers belonged to the Palace of Nero, erected on that of Mæcenas, as we have already stated, in which case the tomb of Horace could not have been far distant, as we know on the authority of Suetonius that among the ruins of his patron's villa was the last resting-place of the poet. On the northern side of these chambers runs a long corridor, a kind of crypto-porticus, discovered in 1813. It is celebrated for its beautifully painted ceiling, the colours of which are still vivid, though the walls are damp, the whole corridor a few years back having been partly filled with earth. These interesting works are the most perfect specimens of ancient paintings which have been preserved in Rome; they represent arabesques of flowers, birds, and animals, all of which exhibit the most graceful outline and remarkable facility of design. One of the curiosities in this corridor is a painting, now almost effaced, representing 2 snakes with a basin between them; the inscription explains the meaning of this mystic emblem, and conveys in unambiguous language the caution implied by the "commit no nuisance" at the corners of our streets at home. A room bears the name of Rhea Sylvia, from the painting on the vault representing the Birth of Romulus. In excavating, a small chapel, dedicated to S. Felicitas, was discovered near the modern entrance to the Camere Esquiline, the name by which those now

subterranean halls are designated. It is supposed to have been used for Christian worship as early as the 6th centy.; on the wall was found a Christian calendar, which has been engraved by De Romanis. Many of the other apartments retain traces of very rich decorations, but the ruins are so confused that no very intelligible plan has been yet made out of them. The French have been erroneously supposed to deserve the credit of making known the existence of these baths; they certainly merit great praise for clearing out many of the chambers, and for rendering them accessible, as they now are, to visitors, but there is reason to believe that the greater part had been accessible for centuries. In the time of Leo X. some excavations were made which brought to light the frescoes of the corridors. Vasari mentions this fact in his Life of Giovanni da Udine, and states that Giovanni and Raphael were so much pleased with the paintings, that they studied and copied them for the Loggie of the Vatican. The unworthy story which attributes to the jealousy of Raphael the filling up of the chambers after he had copied the paintings, is unsupported by the slightest authority, and is indeed contradicted by the fact that the great painter, who was too enthusiastic an antiquary to have even suggested their concealment, proposed a plan to Leo X. for a complete survey and restoration of ancient Rome. The chambers and the paintings are described by several writers of the 17th century, and it was even later than this that they were filled up by the authorities to prevent their becoming a shelter for banditti; in 1776 they were again partially opened by Mirri, for the purpose of publishing the paintings; and in 1813 the whole site was cleared as we now see it, when Romanis' work entitled 'Le Camere Esquiline' was published. There is no doubt that many interesting fragments still remain buried under the accumulations of soil.

To the E. and at a short distance from the baths is the ruin called the *Sette Sale*, a massive building of 2 stories, one of which is still buried; it was probably a reservoir connected with the Thermæ. The arrangement of the interior is peculiar; it is divided into 9 parallel compartments by 8 walls. These compartments communicate by 4 arched apertures, placed so as to alternate with each other, and thus prevent the pressure of the water on the outer walls. This arrangement allows the spectator, standing in the first chamber, to look through all of them at once in an oblique direction. The length of the central compartment is stated by Nibby to be 40 feet, the height 9 feet, and the breadth 13 feet. The walls still retain the incrustation formed by deposits from the water. Near the Sette Sale is a high brick ruin, with 2 rows of niches for statues, supposed to have formed a part of the palace of Titus, but nothing whatever is known which will enable us to identify it. The same observation, indeed, may be applied to all the masses of brickwork behind the Camere Esquiline, extending towards San Martino ai Monti, and S. Pietro in Vincoli, although it is probable they belong to the successive constructions raised by Domitian and Trajan, to extend the original Thermæ of the conqueror of Jerusalem.

§ 16. TOMBS AND COLUMBARIA.

Mausoleum of Augustus, between the Via dei Pontefici and the Strada di Ripetta, erected by Augustus during his lifetime, and in his 6th consulate (B.C. 27), in the then open space about midway between the Via Flaminia and the Tiber. It was a circular building, stated by ancient writers to have been 220 Roman feet in diameter. Strabo describes it as the most remarkable monument in the Campus Martius, and says that it "was raised to a considerable elevation on foundations of white marble, and covered to the summit with plantations of evergreens. A bronze statue of Augustus surmounted the

whole. In the interior were sepulchral chambers containing his ashes and those of his family. The ground around the mausoleum was laid out in groves and public walks." The entrance, which was on the S. side, was flanked by 2 Egyptian obelisks, of which one now stands in front of the Palace of the Quirinal, the other in the Piazza of S. Maria Maggiore. The mausoleum contained the ashes of Augustus himself, of Marcellus, Octavia, M. Agrippa, Livia, Drusus, Germanicus and his wife Agrippina, Tiberius, and Caligula; of Drusus the son of Tiberius, Antonia, Claudius, Britannicus, and Nerva. No one was buried here after the latter emperor. The first member of the imperial family whose ashes were deposited here was the young Marcellus, who died A.D. 22; and, so long as a fragment of this monument remains, the spot on which it stands will be hallowed in the estimation of the scholar, by those lines in which the greatest of Latin poets alludes to the newly-erected mausoleum :—

"Quantos ille virum magnam Mavortis ad urbem
Campus aget gemitus! vel quæ, Tiberine, videbis
Funera, cum tumulum præterlabere recentem!
Nec puer Iliacâ quisquam de gente Latinos
In tantum spe tollet avos; nec Romula quondam
Ullo se tantum tellus jactabit alumno.
Heu pietas, heu prisca fides, invictaque bello
Dextera! non illi se quisquam impune tulisset
Obvius armato, seu cum pedes iret in hostem,
Seu spumantis equi foderet calcaribus armos.
Heu, miserande puer! si qua fata aspera rumpas,
Tu Marcellus eris." *Æneid*, vi. 873.

The mausoleum is supposed to have been first devastated by Robert Guiscard; it was converted into a fortress in the 12th century by the Colonna family, who were dislodged by Frederick Barbarossa, in 1167, when the tomb was reduced to ruin. It was converted into an amphitheatre for bull-fights until the time of Pius VIII., by whom all cruel representations of that kind were forbidden: it is now occasionally used as a diurnal theatre for displays of fire-works, exhibitions of rope-dancing, &c.! The ruin is so surrounded by houses that it is difficult to examine it, or to form any idea of its original magnificence. The most accessible part is in the court of the Palazzo Valdambrini, in the Via Ripetta. The modern entrance to the arena is through the Palazzo Correa in the Via dei Pontefici. The walls are of immense thickness, offering some good examples of *opus reticulatum*, and, though the interior is in a great extent filled up with rubbish, the part accessible is sufficiently capacious to hold many thousand persons. The only remains now visible, in addition to the outer circular wall, are some masses of reticulated work in tufa, beneath the modern seats for the spectators. Connected with the mausoleum, and corresponding nearly to the modern Piazza di San Carlo in the Corso, was the *Bustum*, mentioned by Strabo, where the bodies of the imperial family were burned. The site of this was discovered in the last century, between the ch. of San Carlo in the Corso and the end of the Via della Croce. Some blocks of travertine were found, bearing the names of members of the family of the Cæsars. Five of them may still be seen in the Hall of the Statues (see p. 215) at the Museum of the Vatican, where they serve as pedestals. One bears the following inscription: — TI. CAESAR GERMANICI CAESARIS F HIC CREMATVS EST; another, less perfect, LIVILLA GERMANICI C . . . . HIC SITA EST; a 3rd, TITVS CÆSAR DRVSI CÆSARIS F HIC SITVS EST; and a 4th, C. CÆSAR GERMANICI CÆSARIS F HIC CREMATVS EST; the latter probably one of the younger sons of Germanicus, so great a favourite with Augustus. Among the circumstances which have invested many monuments of Italy with interest for the British traveller, may be mentioned, that the Palazzo Correa, adjoining the Mausoleum of Augustus, was the first place in which the Church of England service was publicly performed before a Protestant congregation in the capital of Christendom.

Tomb of the Baker Eurysaces, outside the Porta Maggiore, on the Via Labicana, the modern road to Naples by way

of Frosinone and San Germano. This very curious monument was discovered in 1838 imbedded in the walls built by Honorius, close to the colossal monument of the Claudian aqueduct; it was consequently so effectually concealed that its existence was unknown to the older antiquaries. It is a quadrilateral building of unequal sides, and of 3 stories or divisions, covered with slabs of travertine. The 1st story, or basement, is plain; the 2nd is composed of stone mortars, such as were used by bakers for kneading their dough. On the band above is the following inscription, which is repeated on each of the faces of the tomb:—EST HOC MONIMENTVM MARCEI VERGILEI EVRYSACIS PISTORIS REDEMTORIS APPARET; showing that Eurysaces was not only a baker, but a public contractor to the *apparetores*, certain officers charged to inspect the aqueducts. Above this are 3 rows of stone mortars, placed on their sides, so that their mouths face the spectator. The angles are terminated by pilasters, supporting a frieze, which still retains several fragments of interesting bas-reliefs, representing the various operations of baking, from the carrying of the corn to the mill to the final weighing and distribution of the bread. On the wall upon the opposite side of the road has been placed a bas-relief found during some recent excavations, representing the baker and his wife, and the following inscription:—FVIT ATISTIA VXOR MIHEI—FEMINA OPTVMA VEIXSIT—QVOIVS CORPORIS RELIQVIAE—QVOD SVPERANT SVNT IN—HOC PANARIO. Of the ancient *Panarium*, or bread-basket, mentioned in the concluding word of this inscription, and which formed the sarcophagus of Eurysaces and his wife, a fragment has been discovered. The workmanship and the spelling of the inscription indicate the end of the republic, or the first years of the empire. Altogether the monument is a valuable illustration of the domestic manners of the ancient Romans.

Tomb of Bibulus.—One of the few remaining monuments of republican Rome, situated at the extremity of the Corso, under the north-eastern angle of the Capitoline hill. It forms part of the wall of a house in the Via di Marforio, on the l. hand side on entering from the Via della Ripresa de' Barberi. It was a matter of dispute among antiquaries whether this tomb was placed within or without the walls of Servius Tullius; it is now admitted that it stood without, in accordance with the law of the 12 tables, that all tombs should be outside the city gates, and that it was close to the ancient Porta Ratumena, on the road leading from the Campus Martius to the Forum. It is a massive quadrangular building of 2 stories, in the Doric style, and constructed of travertine. The upper story is decorated with 4 pilasters diminishing towards the capitals; part of the entablature and ornamented frieze are still standing. In the centre is a niche or doorway, with a moulded architrave. On the pedestal is an inscription recording that the ground on which it stands was given by a decree of the Senate and by order of the people (SENATVS CONSVLTO POPVLIQVE JVSSV) to erect on it the sepulchre of C. Poblicius Bibulus, the plebeian ædile, and his posterity, "HONORIS VIRTUTISQUE CAUSSA." This tomb cannot be much less than 2000 years old. A portion of a similar inscription exists on another face of the monument, partly built into the wall of the adjoining house.

Nearly opposite, in the same street, are the remains of another sepulchre, called, without any kind of reason, the *Tomb of the Claudian Family*. It is now a huge shapeless ruin; but some subterranean vaults under the modern dwelling are still visible, which evidently belonged to a tomb. The Flaminian Way (a portion of which has been laid bare in levelling the street) passed between these two tombs in its course to the Forum.

Tomb of Cæcilia Metella, about 2 m. from the Porta di S. Sebastiano, on the Appian Way, and 3 from the ancient Porta Capena, erected more than 19 centuries ago to the memory of Cæcilia Metella, the wife of Crassus, and daughter of Quintus Cæcilius Metellus,

who obtained the name of Creticus for his conquest of Crete, B.C. 68. This noble mausoleum is one of the best preserved monuments about Rome, and so great is the solidity of its construction that it would seem as if it were built for eternity. It stands on the extremity of a remarkable stream of lava, which has proceeded from an eruption at the base of the Alban hills near Marino. A circular tower, nearly 70 feet in diameter, rests on a quadrangular basement. This basement is composed of rubble-work, consisting of small fragments of lava and of brick, united by a cement formed of lime and Pozzolana, strengthened by large square key-stones of travertine, which project at intervals from the mass. The external coating was stripped at various times for making lime, and Clement XII. removed the larger masses to construct the fountain of Trevi. The circular part of the tomb is coated with magnificent blocks of the finest travertine, fitted together with great precision. It has a beautiful frieze and cornice, over which a conical roof is supposed to have risen. The battlements which have usurped its place were built by Boniface VIII. in the 13th century, when the tomb was converted into one of the strongholds of his family, the Caetanis. The frieze is decorated with bas-reliefs in white marble, representing festoons alternating with bulls' heads, from which the tower probably obtained the modern name of "Capo di Bove." On a marble panel below the frieze, on the side towards the Via Appia, is the inscription :—CAECILIAE—Q. CRETICI . F.—METELLAE . CRASSI.—Immediately over the inscription is a bas-relief representing a trophy; on one side is a figure of Victory writing upon a shield; underneath is a captive bound, in a sitting posture: the figures on the opposite side have been effaced. The interior contains a plain circular chamber, lined with brick, contracting as it ascends; the diameter of this chamber is about 15 ft.; the sarcophagus of white marble, now standing in the court of the Farnese Palace, is stated on doubtful authority to have been found in it; the roof has entirely disappeared, but the inclination of the stonework shows that it was conical. Neither the plunder of this noble monument by the popes, nor their conversion of it into a fortress in their wars with the Roman barons, so seriously injured it as the siege operations of the Constable de Bourbon in 1527. According to the Marquis Bonaparte, who was an eye-witness of Bourbon's siege, it was then as perfect as in the days of Crassus. Lord Byron's description of this tomb, in the fourth canto of 'Childe Harold,' is one of those eloquent bursts of feeling which appeal irresistibly to the heart. It is impossible to describe the interest with which the genius of our great poet has invested the monuments of Rome, even to the most indifferent of English travellers; and there are few who will not agree with Sir Walter Scott, that "the voice of Marius could not sound more deep and solemn among the ruined arches of Carthage, than the strains of the pilgrim amid the broken shrines and fallen statues of her subduer."

"There is a stern round tower of other days,
Firm as a fortress, with its fence of stone,
Such as an army's baffled strength delays,
Standing with half its battlements alone,
And with two thousand years of ivy grown,
The garland of eternity, where wave
The green leaves over all by time o'erthrown;—
What was this tower of strength? within its cave
What treasure lay so lock'd, so hid?—A woman's grave.

But who was she, the lady of the dead,
Tomb'd in a palace? Was she chaste and fair?
Worthy a king's—or more—a Roman's bed?
What race of chiefs and heroes did she bear?
What daughter of her beauties was the heir?
How lived—how loved—how died she? Was she not
So honour'd—and conspicuously there,
Where meaner relics must not dare to rot,
Placed to commemorate a more than mortal lot.

Perchance she died in youth: it may be, bow'd
With woes far heavier than the ponderous tomb
That weigh'd upon her gentle dust, a cloud
Might gather o'er her beauty, and a gloom
In her dark eye, prophetic of the doom
Heaven gives its favourites—early death; yet shed
A sunset charm around her, and illume
With hectic light the Hesperus of the dead,
Of her consuming cheek the autumnal leaf-like red.

Perchance she died in age—surviving all,
Charms, kindred, children—with the silver gray
On her long tresses, which might yet recall,
It may be, still a something of the day
When they were braided, and her proud array
And lovely form were envied, praised, and eyed
By Rome—but whither would Conjecture stray?
Thus much alone we know—Metella died,
The wealthiest Roman's wife: Behold his love, or pride!"

Adjoining the tomb are the extensive ruins of the Caetani fortress. As early as the beginning of the 13th century the Savelli family had converted the ruin into a stronghold; the Caetanis, before the close of the same century, obtained possession of it, and built those towers and battlemented walls which now form, from many points of view, a ruin scarcely less picturesque than the massive tomb itself. Their armorial bearings are still visible on the walls. The ruined chapel, with its pointed windows, bears a resemblance to many English churches of the same period. It was founded in 1296 by the Caetanis, who seem to have converted the locality into a colony of their dependants. On a wall adjoining the monument of C. Metella are some fragments of 2 marble tombs, discovered in 1824, belonging Q. Granicus Labeo, the Trib. Mil. of the 3rd Legion, and of a certain T. Crustidius. The pavement of the Appian Way, which is remarkably perfect at this spot, was laid open at the same time. There is a subterranean passage leading from the fortress to a catacomb, which is supposed to have been excavated by the Caetanis. A short way on the l. beyond this tomb are the quarries of lava which have furnished a large proportion of the paving-stones of ancient and modern Rome. The lava of Capo di Bove, the *silex* of Pliny, a very different substance from the *silex* of the moderns, is celebrated among mineralogists as containing many interesting minerals—Mellilite, Breislakite, Pseudo-Nepheline, Comptonite, Gismondite, &c.: of which the scientific traveller may see some fine specimens at Rome in the Museum of the Sapienza (see p. 302).

✝ *Pyramid of Caius Cestius*, the only sepulchral pyramid in Rome, situated close to the Porta di San Paolo. The spot is well known to every English traveller as being near to the last resting-place of so many of his countrymen, the Protestant burial-ground. The monument is partly within and partly without the wall of Aurelian, who included it in his line of fortifications. It is a massive pyramid of brick and tufa in the centre, covered with slabs of white marble from the base to the summit. It stands on a square basement of travertine 3 feet high. The height of the monument is 114 feet, the length of each side at the base 90. In the centre is a small chamber, 13 feet long, the stuccoed sides and ceiling of which are covered with arabesques, which were first brought to light by Ottavio Falconieri, and described by him in a dissertation annexed to the work of Nardini. These arabesques excited great interest before the discovery of the paintings at Pompeii; they still retain their original brightness of colour, though somewhat injured by the damp and the smoke of torches, and represent 4 female figures with vases and candelabra. The entrance is on the side of the cemetery. [The key to this chamber is kept by the custode of the Protestant burial-ground, close by.] At 2 of the angles are fluted columns of white marble, of the Doric order, discovered during the excavations of 1663. At the other angles 2 pedestals with inscriptions were found, which are now preserved in the museum of the Capitol. On one of them was a bronze foot, also in the same museum, which probably belonged to a statue of Caius Cestius. The inscriptions relate to the completion of the Pyramid by the executors of C. Cestius, two of whom bore names well known in the time of Augustus — M. Valerius Messalla Corvinus and L. Junius Silanus. There are 2 ancient inscriptions on the monument; the first, in letters of large size, is repeated on the eastern side:—C. CESTIUS. L. F. POB. EPVLO. PR. TR. PL.—VII. VIR. EPVLONVM. The other is on the front facing the road to Ostia: it records the completion of the pyramid

in 330 days: the letters are considerably smaller than those of the former inscription:—OPVS . ABSOLVTVM . EX . TESTAMENTO . DIEBVS . CCCXXX.—ARBITRATV . — PONTI . P. F. CLA . MELAE . HEREDIS . ET . POTHI . L. The monument is of the age of Augustus, and, as shown by the inscriptions, was completed in 330 days by his heir, Pontius Mela, and his freedman Pothus; C. Cestius was of the Poblician tribe, a prætor, a tribune of the people, and one of the 7 *epulones*, appointed to prepare the banquets of the gods at public solemnities. He was probably the person mentioned by Cicero in his letter to Atticus from Ephesus, and in his oration for Flaccus. In the 17th century the base of the pyramid was buried under 16 feet of soil. It was cleared and restored in 1663 by Alexander VII., as recorded by an inscription placed beneath those already mentioned, and was laid open towards the Via Ostiense by Gregory XVI. a few years ago.

Tomb of St. Constantia, beyond the Porta Pia, near the church of S. Agnese: erected by Constantine the Great to contain the magnificent sarcophagus of porphyry, now in the museum of the Vatican, in which the ashes of his daughter were deposited. The tomb is a circular building, decorated with mosaics. It was supposed by the older antiquaries to have been originally intended as a baptistery for the church of S. Agnese. It had also been considered to be older than the time of Constantine, chiefly on the evidence afforded by the capitals of the double Corinthian columns which support the dome. But the architecture is not sufficiently pure to give much weight to this opinion. The construction and style of the edifice seem conclusively to indicate the decline of art under Constantine, to whose time the building is no doubt correctly referred. It was converted into a church by Alexander IV. in the 14th century (for a description of which see p. 155.)

Tomb of the Empress St. Helena, 1½ m. beyond the Porta Maggiore, on the Via Labicana, leading to Colonna. It is now called the Torre Pignattara, from the *pignatte*, or earthen pots, which are seen in the construction of the upper part of the walls. The tradition of the Church has pointed out this ruin as the mausoleum of the empress Helena, mother of Constantine, who died in Palestine at a very advanced age, whilst by some it has been described as the church raised by Constantine to SS. Peter and Marcellinus, whose cemetery or catacomb lies beneath. There is indeed no doubt that one of the large porphyry sarcophagi in the Hall of the Greek Cross at the Vatican was removed from it by Anastatius IV., and deposited in the Lateran Basilica, from where it was transferred to the museum by Pius VI. The remains now visible are those of a large circular hall, with walls of great thickness. In the interior are 8 circular recesses. From inscriptions found here it appears that the spot was either the camp or the cemetery of the Equites Singulares, from the 2nd to the 4th century of our era. One of these inscriptions, on the l. of the entrance, with a curious bas-relief of a knight and his page, bears the name of Aug. Claudius Virunus, "Nat. Noric.," supposed by Cluverius to have been an ancestor of the existing German family of Volckmark. A farmhouse, and a ch. dedicated to SS. Peter and Marcellinus, have been built in the interior of the ruined edifice. A flight of steps leads from the sacristy to the catacombs of these saints beneath. A quarter of a mile farther on the road, in the *Vigna del Grande*, has been recently discovered an interesting Catacomb, to which the name of St. Helena has been given.

The *Mausoleum of Hadrian*, now the Castle of St. Angelo, the great Papal fortress of Rome. This massive edifice was erected by Hadrian about A.D. 130, on the rt. bank of the Tiber, within the gardens of Domitia, the aunt of Nero. The idea was probably suggested by the mausoleum of Augustus, which stood on the opposite bank of the river, the last imperial niche in which having been occupied

by the ashes of Nerva, rendered another necessary.

"Turn to the Mole which Hadrian rear'd on high,
Imperial mimic of old Egypt's piles,
Colossal copyist of deformity,
Whose travell'd phantasy from the far Nile's
Enormous model, doom'd the artist's toils
To build for giants, and for his vain earth,
His shrunken ashes, raise this dome! How smiles
The gazer's eye with philosophic mirth,
To view the huge design which sprung from such a birth!"

The tomb was probably completed by Antoninus Pius, who removed the ashes of Hadrian from Puteoli, where they had been deposited in a temporary sepulchre. Hadrian died at Baiæ, but we know on the authority of Dion Cassius that he was interred near the Ælian bridge, in a tomb which he had himself erected; his remains were therefore deposited here. After the time of Hadrian it became the sepulchre of Lucius Verus and the Antonines, and of many of their successors down to the time of Septimius Severus. The ashes of Antoninus Pius were deposited here A.D. 161; of Marcus Aurelius, 180; of Commodus, 192; and of Septimius Severus, 211. It is a massive circular tower, 987 ft. in circumference, cased on the outside with huge rectangular courses of peperino, and standing on a square basement, each side of which is 247 ft. in length. Procopius, who saw it in the 6th century, before it was despoiled, is the oldest writer by whom it is described. His description still affords a better idea of the original structure than any conjectural restorations. "It is built," he says, "of Parian marble; the square blocks fit closely to each other without any cement. It has 4 equal sides, each a stone's-throw in length. In height it rises above the walls of the city. On the summit are statues of men and horses, of admirable workmanship, in Parian marble." He goes on to state that it had been converted into a fortress considerably before his time, but without injury to the decorations; and he tells us that in the subsequent wars against the Goths the statues were torn from their pedestals by the besieged, and hurled down upon their assailants. Its first conversion into a fortress dates probably from the time of Honorius, about A.D. 423. In the wars of Justinian we know that it was successively held by the Goths and the Greeks, and that it at length passed into the possession of the Exarchs, and became their citadel in Rome. At the close of the 6th century, according to the Church tradition, while Gregory the Great was engaged in a procession to St. Peter's for the purpose of offering up a solemn service to avert the pestilence which followed the inundation of 589, the Archangel Michael appeared to him standing on the summit of the fortress, in the act of sheathing his sword, to signify that the plague was stayed. In commemoration of this event the pope erected a chapel on the summit, which was subsequently superseded by a statue of the archangel. The name of St. Angelo was derived from this circumstance, but it does not appear to have been applied for several centuries after the event. In the 10th century the mausoleum was the fortress of Marozia, and the scene of many of those events which have rendered her name and that of her mother Theodora, the widow of Count Alberic of Tusculum and mistress of Pope John X., so disreputably celebrated in the history of that troubled period. John XII., the grandson of the latter, about A.D. 960, was the first pope who occupied it as a place of military strength. In 985 it was seized by Crescentius Nomentanus, the consul, who increased the fortifications to defend himself against the emperor Otho III., who had marched an army into Rome in defence of the pope. From this personage it acquired the name of the Castellum Crescentii, under which it is described by several old writers. The history of the fortress from this time would be little less than an epitome of the history of Rome through the troubles of the middle ages. It will be sufficient to mention that in the 11th and 12th centuries it was held by the Orsinis. It is supposed to have been reduced to its present form in 1378, when it was occupied by the French cardinals who opposed the election of Urban VI. Boniface IX. repaired the

fortress, and Alexander VI. about the year 1500 raised the upper part, and strengthened the base by erecting the bulwark of travertine between it and the bridge; he completed the covered gallery which leads from the castle to the Vatican, begun by John XXIII. on the foundations of the Leonine walls. Urban VIII., in 1644, constructed the outworks of the fortress from the designs of Bernini, and completed the fortifications by furnishing them with cannon made with the bronze stripped from the roof of the Pantheon. The ancient portion of the building, forming the circular mass below the brickwork, may easily be distinguished from the latter additions of the popes. All the upper part is modern. The ancient quadrangular basement was laid bare on one side in 1825, and found to consist of blocks of peperino mixed with brickwork. About the same time the original entrance facing the bridge was laid open, and excavations were commenced in the interior, which were attended with very interesting results. It was ascertained that the immense mass contained in the centre a large square sepulchral chamber, to which led a high and wide winding corridor from a species of atrium opposite the entrance, the greater portion of which the visitor is now enabled to examine. This spiral corridor—which we now descend with the aid of torches from a door leading out of the modern staircase—is 30 feet high and 11 feet wide, built of brick in the very best style, and still retains traces of its marble facing and some fragments of the white mosaic with which it was paved. It runs entirely round the building, or parallel to the whole extent of its outer walls. It was lighted by two perpendicular pyramidal apertures, which serve to show the enormous thickness of the walls. The entrance was a massive and very lofty arch of travertine, opening towards the Ælian bridge, but now blocked up. Opposite this doorway is a niche which contained the colossal bust of Hadrian, now in the Rotonda at the Vatican Museum. The sepulchral chamber, in the form of a Greek cross, is in the centre of the mausoleum; the largest niche is supposed to have contained the urn which enclosed the ashes of Hadrian, whilst those of his successors were placed in the others. It is lighted by two windows perforated in the thickness of the walls; the modern stairs leading to the upper part of the edifice pass over it. Excavations have laid open a portion of the ancient level, and the lateral niches are seen by descending into the cells beneath the steps. The workmanship is of the best kind: the immense blocks of peperino are fitted with the utmost nicety, and yet the holes in the walls, and the ornaments discovered during the excavations, prove that they were covered with marble. Among the other objects found at various times among the ruins of the *Moles Hadriani* are the large granite sarcophagus in the baptistery at St. Peter's; the Barberini Faun, now at Munich; the Dancing Faun, in the Florence Gallery; and the porphyry urn, removed by Innocent II. to the Lateran, for his own tomb. Some of the sepulchral inscriptions of the Antonines existed until the time of Gregory XIII., by whom they were removed, and the marble on which they were engraved cut up to decorate the chapel of St. Gregory in St. Peter's. In the modern part of the building, the saloon, painted in fresco by Pierino del Vaga, is worthy of notice. Its roof is decorated with elegant arabesques and ornaments in stucco; on the walls are represented battle-scenes, painted by *Scioccolante;* on that upon the right on entering is the portrait of P. del Vaga. Ascending higher is the square saloon, now converted into a barrack-room, ornamented with frescoes and stucco reliefs by *Giulio Romano;* the latter are very beautiful, as well as the paintings of sea-nymphs, although both have suffered greatly from neglect. Opening out of this hall is a circular apartment surrounded by presses, in which were once preserved the secret archives of the Vatican. In the centre stands a huge iron-bound chest, which contained the papal treasures

when the pope was forced to take refuge in the castle of St. Angelo. Ascending still higher are several dark and dismal cells: one larger than the rest contains a great number of oil-jars, and is supposed to have served as a store for that commodity, whilst others will have it that the oil preserved here was heated and used as a means of defence by being poured on the assailants. Near this are some small cells, evidently used to contain criminals, in one of which the custode will have it that Beatrice Cenci was confined—more probably her brothers. A winding stair now leads to the platform on the summit, from which the view over the city, and the N.E. part of the Campagna, is very fine. There is no point from which the gigantic mass of St. Peter's and the Vatican is seen to more advantage. The bronze statue of the archangel was cast by the Flemish sculptor Wenschefeld, for Benedict XIV., to replace one in marble by Raffaele da Montelupo, a poor work, now preserved in a niche at the top of the great stairs. The celebrated *girandola* is no longer displayed from this castle at Easter, and at the feast of St. Peter and St. Paul, on the 28th and 29th of June; it was the grandest exhibition of fireworks in the world: since the occupation of the Castle of St. Angelo by the French, who have made it the head-quarters of their artillery, it is exhibited on the Monte Pincio. The strength of the castle as a military position is by no means remarkable; it is considered by engineers to be quite incapable of any long defence against the improved system of modern warfare. It will be necessary to obtain permission to see the interior of the castle from the French general commanding the *place* at Rome, which is always obligingly granted on making a written application, an intelligent sergeant being appointed to do the duty of cicerone.

Tomb of Plautius, noticed in the excursion to Tivoli (see p. 364).

Tomb of the Nasos. Of this interesting sepulchral monument of the family of Ovid very little now remains; it was discovered in 1674, and described by Santi Bartoli and Bellori, who have luckily left careful drawings of its paintings, in their *Picturæ Antiquæ*. It is situated on the Via Flaminia, beyond the fifth mile, a short way before reaching the modern *Casale di Grotta Rossa*. Partly excavated in the sides of the tufa rock which forms the escarpment on the l. of the road, it had a Doric front, surmounted by a pediment in masonry, facing the road. The interior, elegantly decorated, contained inscriptions to Quintus Ambrosius Naso, to his wife and freedmen. The paintings represented a poet conducted by Mercury to the Elysian Fields, supposed to be Ovid, and several subjects from his Metamorphoses; hence it has been concluded that this was the last resting-place of one of his collateral descendants (see p. 425).

Tomb of the Scipios, in a vineyard near, and before reaching, the Porta S. Sebastiano, on the left of the Appian, perhaps the most ancient and certainly one of the most historically interesting of all the tombs yet discovered. In 1616 an inscription on a slab of Alban stone, now at the entrance of the Barberini library, was discovered on this spot, bearing the name of Lucius Scipio, son of Scipio Barbatus, consul in A.U.C. 495, as founder of the temple of the Tempests, after his conquest of Corsica. At that time it was supposed that the tomb was situated on another part of the Appian, and Maffei and other antiquaries did not hesitate to pronounce the inscription a forgery. In 1780 another inscription was dug up accidentally near the same spot, which left no doubt that the sepulchre of the illustrious family was not far distant. Further excavations were commenced, and the tomb and its contents were brought to light, after having been undisturbed for upwards of one-and-twenty centuries. Several recesses or chambers were discovered, irregularly excavated in the tufa, with a sarcophagus and numerous inscriptions. The ancient entrance was towards a cross road leading from the Appian to the

Via Latina: it has a solid arch of 11 blocks of peperino, resting on half-columns of the same material, and supporting a plain cornice moulding. Upon this rests the base of a Doric column, indicating either a second story, or that it was surmounted by an entablature. In one of the larger chambers was found the celebrated sarcophagus of peperino, bearing the name of L. Scipio Barbatus, now in the Vatican. The chambers at present contain nothing beyond copies of the inscriptions attached to the different recesses in the place of the originals, which have been transferred to the Vatican, together with a laurelled bust, long supposed to be that of the poet Ennius.

"The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers." *Childe Harold.*

In one part of the sepulchral excavations additions of brickwork may be recognised, with some works of a later period. The members of the Scipio family interred here, and of whom inscriptions have been found, were Lucius Scipio Barbatus, and his son Lucius Cornelius, who, being Consul, conquered Corsica (see p. 277); of Aulla Cornelia, wife of Gneius Scipio Hispallus; of a son of Sc. Africanus; of Lucius Cornelius, son of Sc. Asiaticus; of Cornelius Scipio Hispallus; and of his son Lucius Cornelius. Several inscriptions bearing the names of persons of the great consular families of the Cornelii, Cossi, and Lentuli have also been discovered, and are considered to have been interred here when the family of the Scipios became extinct. It must not be forgotten that Scipio Africanus was buried at Liternum, where he died; but we know from Livy that his statue, with those of Lucius Scipio and Ennius, were placed in front of the family mausoleum at Rome.

Tombs on the Appian.—As the principal monuments on the Via Appia will be described in our Section of Excursions about Rome (see p. 356), we shall only notice those near the gates. Of all the approaches to Rome, the Via Appia was the most remarkable for the number and magnificence of the sepulchral monuments which lined the road, like those which we see in the Street of the Tombs at Pompeii. Many of them are now nameless masses of brickwork. The most important tombs upon the Appian, mentioned by ancient writers, were those of the Scipios, the Metelli, the Servilii, Calatinus, &c. In his Tusculan Disputations Cicero alludes to them in the following passage:—"When you go out of the Porta Capena, and see the tombs of Calatinus, the Scipios, the Servilii, and the Metelli, can you consider their inmates unhappy?" The only one of these four yet discovered with any degree of certainty is that of the Scipios. On each side of the road are several ruins of minor tombs of which nothing is known, and no light probably will now be thrown upon them. There is one, however, close to the classical stream, which still retains the name of the "brevissimus Almo," which has been considered the *Tomb of Priscilla*, the wife of Abascantius. The high ruin nearly opposite to the tomb of Priscilla, and on the l. of the road, is supposed to be the sepulchre of Geta. Near the ch. of Domine quo Vadis are the remains of another tomb, long considered to be that of the Scipios before the real sepulchre was discovered. It is surmounted by a round tower of the middle ages. It appears to have been a circular building faced with travertine, and stands on a square basement. It had 12 niches for statues and a circular roof. About half a mile beyond the Porta San Sebastiano is a massive ruin called the *Tomb of Horatia;* the style of construction and the fragments of marble and ornaments which have been found near it show that it was of the imperial period.

Tomb of the family of the Sempronii. — This very interesting fragment was discovered in 1864, in lowering the western ascent to the Quirinal, the Via della Dataria, which leads from the Piazza de' Trevi to the Pope's Palace on Monte Cavallo. It is at a considerable depth below the surface, and covered by extensive constructions of the Empire of two distinct periods, the latest belonging probably

to the Portico of Constantine, and by an ancient road, with its pavement in blocks of lava. The ruin consists of a massive façade or wall of rectangular blocks of travertine, in finely adapted courses, pierced with a handsome arch, and surmounted by a cornice on which are sculptured palm-branches, and in elegantly-formed letters this inscription:—CN. SEMPRONIVS . C. F. ROM.—SEMPRONIA CN. F. SOROR. LARCIA . M. (or MV.) (for MUNATII) F. MATER IF,—which leaves no doubt as to its destination. Judging from the form of the letters and the general style of the monument, it must have been erected in the last century of the Republic, and, like that of Bibulus on the Capitoline (p. 67), marked the limits of the Servian Wall on the W. declivity of the Quirinal hill and the position of the *Porta Sanqualis*, which led into the republican city from the Campus Martius. The tomb had evidently been rifled, as no other portion of it remains except the facing or front. With reference to the modern buildings, it is situated at the extremity of the Caserna of Sta. Felice, on the rt. of the ascent, and on the opposite side of the street from the great entrance to the Pal. della Dataria. (This tomb is now covered up, but can be seen from the neighbouring barracks of San Felice.) A little higher up the hill was a fine fragment of a massive wall built of blocks of tuffa, probably a portion of that of Servius Tullius, upon which rested the substructions in rubble work of the Temple of the Sun erected by Aurelian, remarkable for their extent and extreme solidity, and extending under the Pope's stables, the ch. of S. Silvestro, and the Colonna Gardens.

Tombs on the Via Latina.—Amongst the most recent and important discoveries in the neighbourhood of Rome, none are more interesting than that of these sepulchral chambers.

Those who have travelled from Rome to Albano by the modern carriage-road will have remarked how the line of sepulchres which bordered the Via Latina, and marks its direction, crosses the modern road diagonally at the 2nd milestone on the Via Appia Nova, and in the direction of Frascati and Tusculum. The farm on the l. of the road here, and extending to the arches of the Claudian Aqueduct, is the Tenuta of the Arco Travertino del Corvo — the first designation derived from one of the large arches of the aqueduct, which are built of travertine, under which the Via Latina passed; the second supposed to be an abbreviation of Corvinus, a Roman family who had possessions, as appears from inscriptions discovered hereabouts. In the course of 1859 an enterprising searcher after antiquities, Signor Fortunati, seeing that this district had not been excavated in modern times, set about the work at his own risk and cost, the first result of which was the discovery of the basilica of St. Stephen's, mentioned elsewhere (p. 395), and of extensive substructions of a Roman villa of the family of the Servilii originally, and which in later times belonged to that of the Asinii. Here were found some good specimens of sculpture of the times of Commodus, and numerous coins. Following up his researches, Sig. F. soon after came on the pavement of the Via Latina, lined, as the other great highways in the vicinity of Rome, with sepulchral monuments. The road itself consists as usual of polygonal blocks of lava, much worn, with a wide footway, evidently of the Lower Empire, judging from the careless manner of its construction and the materials employed. On each side are situated two interesting tombs; that on the rt. preceded by a tetrastyle portico facing the road, followed by an atrium and triclinium paved in mosaic, from which led a double flight of steps descending into the funereal vaults, which consisted of two large chambers: the outer one, which has been much injured, has a large niche containing a very mutilated marble sarcophagus; the inner one is an oblong chamber 15 ft. long, with a vaulted roof covered with well-preserved bas-reliefs in stucco, in square and circular compartments, representing nymphs riding on winged and sea monsters, nereids, &c. The side walls and floor

were covered with marble slabs, of which a portion still remains in *situ*; whilst around were placed several sepulchral sarcophagi which were bas-reliefs of excellent sculpture. These sepulchral chambers are considerably below the level of the Via Latina; the last was surmounted probably by a monument similar to the two in brickwork, still standing aboveground close by. As to the owner of this splendid mausoleum nothing is known. From the Signa Tegularia on some bricks employed in its construction, it appears to date from about A.D. 160.

On the opposite side of the road, but less well preserved near the surface, is what may be called the *Painted Tomb*, discovered at the end of April of the same year; on the level of the road is also a triclinium, from which a single flight of steps descends into a double sepulchral chamber—the outer one surrounded by low arches with paintings of birds, on which rest sarcophagi, some of which appear to have belonged to the family of the Pancratii; the inscription upon one being still preserved. The sculpture on these urns shows that they belong to the 3rd or perhaps to early in the following century. As we shall see in the catacombs and other sepulchral excavations, the portraits of their owners have been left unfinished, or indeed merely sketched in outline, probably being purchased in this state at the undertaker's shop of the day, who had always a stock in hand, only requiring the inscription and likenesses to be added, the latter of little use in a situation like the present where they could with difficulty be seen. The inner chamber, which is square, has a vaulted roof covered with beautiful stucco-reliefs and paintings, the colours of the latter as fresh when first discovered as when laid on 17 centuries ago. The reliefs represent chiefly subjects relative to the history of the Trojan war, the Judgment of Paris, Achilles at Scyros, Ulysses and Diomed with the Palladium, Philoctetes at Lemnos, Priam at the feet of Achilles, and detached figures of Hercules Citharedes, Jupiter and the Eagle, and a set of lovely groups of Centaurs hunting lions, panthers, &c. There are 8 landscape subjects, with groups of men and animals, in square compartments, and infinite arabesque decorations in relief, almost equalling the fineness of cameos in their execution. Round the base of the vault are remains of a cornice, and at the angles four figures in stucco, all now mutilated, although one of them was perfect when discovered, but which was stolen by some early visitors to the excavation. The walls appear to have been also covered with stucco, but of which not a trace remains. On the floor are several sarcophagi, some of a good period of sculpture, representing the fables of Adonis, of Phædra and Hippolytus, of Bacchus and Ariadne, &c., probably of the time of the Antonines; and in the centre a huge one in marble 9 ft. long, of a later period, and in the same style as the urns of the children of Theodosius in the ch. of SS. Nazario e Celso at Ravenna (*Handbook of N. Italy*, p. 554). It has, which is unusual, places for two bodies, the skeletons of which were found nearly entire; the sides and pyramidal or house-roof cover are without any kind of ornament. Dating probably from the 5th or 6th cent., it was evidently placed here after the original construction of the tomb; indeed, from the door being enlarged and the vault of the outer chamber broken down, it is clear this sarcophagus, of a semi-barbarous period of art, had nothing to do with the original occupants of this magnificent sepulchral chamber. No trace has been yet found to enable the archæologist to fix the date of this second tomb; but from the elaborate nature of the decorations, and from the total absence of cinerary urns, all the monuments being for corpses entire, it cannot date from an earlier period than the reigns of the Antonines.* Extensive constructions of what appear to have belonged to a

* An account of these discoveries will be found in Sig. L. Fortunati's 'Relazione degli Scavi e Scoperte lungo la Via Latina: Roma 1859.'—1 vol. 4to.

suburban villa surround these tombs, especially towards the road.

Tomb of Vibius Marianus, near the 6th m. on the Via Cassia, the modern road from Rome to Florence (see *Handbook of Central Italy*, p. 414), commonly called the tomb of Nero, for what reason is an enigma. It consists of a massive oblong sarcophagus, with a huge cover in marble; in front is an inscription to Vibius Marianus, who was Procurator of Sardiuia, Prefect of the 2nd Italian Legion, and a native of Dertona (the modern Tortona), and to his wife Reginia Maxima; the monument was raised by their daughter Vibia to her parents, and dates probably from the end of the second century.

Columbaria.—On all the great roads leading out of ancient Rome considerable numbers of this class of sepulchres have been found, and particularly on the Appian, Latin, and Flaminian Ways. They bear so great a similarity to each other, that the description of one will, with few exceptions, apply to all. They were called Columbaria, from the rows of little niches, resembling the nests in a modern pigeon-house, which contained the *ollæ*, or urns, in which the ashes of the dead were deposited. In some cases the ashes are contained in marble urns, on which are engraved the names of the deceased; but they are more generally placed in earthenware *ollæ*, sunk into the brick-work of these recesses, with the names on a marble tablet above. These Columbaria, from their construction, were capable of containing the ashes of large numbers of persons: they were more generally set apart for the middle classes, freedmen, and persons attached to the service of great families, and were often erected near the tombs of their patrons. Many of the extensive Columbaria about Rome appear to owe their origin to speculators; in which places for urns were sold, as a certain number of square feet or mètres of burying-ground are now-a-days at Kensal Green or Père la Chaise. Such was evidently the origin of the numerous Columbaria recently laid open along the Via Appia and Via Latina, between the tomb of the Scipios and the Aurelian wall.

It will not be out of place here to add a few words on the mode of burial adopted by the Romans at different periods. In early times, and until towards the 5th century of Rome, the bodies of almost all classes were buried entire, as appears to have been also the more usual custom amongst the Etruscans. About the 6th century of Rome burning the remains of the dead became nearly general, although the great Patrician families still continued to follow the ancient mode of interment. During the first Cæsars cremation was universal, and continued to be so until the age of the Antonines, when the system of burying the bodies entire was again introduced, and generally followed in the latter half of the 2nd, the 3rd, and 4th centuries of our era. It is to this latter period that are to be referred most of the large sepulchral urns to be met with in our museums. At a still later period coffins of *terra cotta* became common, especially in the 5th and 6th centuries. It is scarcely necessary to add that the early Christians, like the Jews, were interred in coffin-like urns, or in niches in the catacombs, but the bodies always entire; no instance to the contrary, in the hundreds of Christian cemeteries, and from the earliest period, having been yet discovered.

Tomb in the Vigna di Lozzano, about ½ mile beyond the Porta Pia, on the rt. of the gate, near the E. wall of the Castrum Prætorium, and probably on the line of the Via Patinaria, which led out of the Porta Viminalis. It consists of a cruciform chamber of travertine ornamented with a cornice, and contained three marble sarcophagi covered with bas-reliefs representing Orestes and the Furies, and the Niobides, which have been removed to the Lateran Museum. An upper chamber, supposed to have been circular, had entirely disappeared. The masonry of the existing fragment is of the best kind, but nothing has been discovered to enable us to fix the date of its construction.

The following are the *Columbaria* about Rome best worth visiting:—

Columbaria in the Vigna Codini, on the Appian Way, immediately beyond the garden in which the tomb of the Scipios is situated. These Columbaria, of which 3 are well preserved, contain cinerary urns chiefly of persons attached to the family of the Cæsars, and are by far the most interesting and instructive monuments of the kind that now exist in Rome or its environs. That most anciently discovered consists of a large square chamber, with a massive pier in the centre, supporting the roof, and pierced throughout with pigeon-holes for receiving urns. An ancient flight of steps leads from the door above to the bottom of the Columbarium, the walls of which were covered with frescoes and arabesques, some of which are still well preserved, representing birds and animals. Near this is a second Columbarium equally capacious, but without the central pier; it is called improperly that of the Liberti of Pompey: in it are several inscriptions to persons attached to the household of the family of the Cæsars, as *Medicus*, *Obstetrix*, *Argentarius*, *Cimbalista*, and to a certain Hymnus Aurelianus, the librarian of the Latin Library in the Portico of Octavia. On the floor are 2 rows of smaller urns belonging to the members of a musical confraternity or club. A third Columbarium, but nearer the road, discovered in 1853, is perhaps the most interesting of the three, and appears to have been tenanted by a superior and more wealthy class of occupants than the other two; it contains what might be designated family vaults, as several of the ollæ or pigeonholes are the property of the same person, purchased, as stated on the inscriptions, to receive the ashes of himself and his descendants, and often enclosed in a larger and decorated recess. The greater number of the inscriptions appear to belong to the time of Tiberius, as many of his household are named—amongst others two officers of the Library of Apollo on the Palatine; a certain Sotericus, librarian of the Greek Library in the Portico of Octavia. A curious record, placed by a Roman lady, named Synoris Glauconia, over the ashes of her favourite dog, whose portrait accompanies the inscription, in which he is designated the pet or *delicium* of his mistress. A very touching one in verse, of Julia Prima to her husband, &c. The paintings in this Columbarium are well preserved. The larger urns or sarcophagi on the floor were placed here long after the original construction of the columbarium. Out of this Columbarium open a series of dark subterranean chambers, excavated in the tufa rock, containing graves of slaves, it being of rare occurrence to find that persons of that class were burned, their bodies being thrown pelemele into pits near the sepulchres of their masters; or, according to others, of Gnostic Christians.

The triangular space comprised between the Via Appia and Via Latina, and the more modern city wall of Aurelian, appears to have been occupied by numerous Columbaria, forming a vast necropolis. That called the C. of Campana, from its discoverer, near the Porta Latina, contains several well-preserved inscriptions of the time of the early Cæsars. The key of it is kept at the ch. of San Giovanni Evangelista close by.

Columbarium of Lucius Arruntius, &c. —Between the Porta Maggiore and the temple of Minerva Medica are two Columbaria situated one on each side of the road which follows the direction of the ancient Via Prænestina. That on the l. hand was constructed (A.D. 6) by L. Arruntius, the consul, to receive the ashes of his freedmen and slaves, as we learn by an inscription found over the entrance in 1736. It has 2 small subterranean chambers with cinerary urns. The other is supposed to have belonged to different plebeian families: it consists of a single chamber, decorated with stucco ornaments on the walls, and a painted ceiling. It has been preserved entire, and the urns and the inscriptions may still be seen in their original positions.

Columbarium called *of the Freedmen of Augustus*, on the Appian, beyond the ch. of *Domine quo vadis*, now partly concealed by the Vagnolini vineyard. It had 3 chambers, one of which contained 6 rows of niches for urns. Several inscriptions were found, but most of them, together with the sculptures and marbles, have been removed. 3 plates of this Columbarium have been published by Piranesi. This also appears to have been a burying-place in common, so that there is no authority for the name given to it.

Columbarium of the Liberti of Livia, also situated on the Via Appia, immediately beyond the latter, and on the same side of the road, in the Benci vineyard. It was discovered in 1726, and was justly considered by antiquaries as a valuable relic; but it has been recently destroyed, and no trace of it now exists above ground. It is well known by the works of Gori and Piranesi; the latter published upwards of 300 inscriptions found among the ruins, most of which may now be seen in the Vatican and Capitoline museums.

Columbaria in the Villa Pamfili-Doria.—An extensive series of sepulchral chambers were discovered a few years ago in the grounds of this villa. In one of them are paintings of the story of Niobe and her children, of Hercules and Prometheus, &c. Of some since filled up, the inscriptions found in them have been collected and preserved. Several tombs, marking the line of the Via Aurelia, were found near this Columbarium, and in the grounds of the neighbouring Villa Corsini, now included in the Pamfili-Doria grounds.

§ 17. AQUEDUCTS.

No monuments of ancient Rome are at once more picturesque and stupendous than the Aqueducts, and many travellers are more impressed with the grandeur of their long lines of arches, bestriding the plain of the Campagna, than with any ruins within Rome itself. The following are the principal ancient aqueducts, arranged in their chronological order. With the exception of the two first, some vestiges above ground of all the others still remain.

† 1. *Aqua Appia*, the oldest aqueduct of Rome, constructed by Appius Claudius Cæcus, B.C. 311, after the completion of his Appian Way. It had its source near Rustica, on the Via Collatina, about 5 m. from the city; in later times another aqueduct, the A. Augusta, was added to it, and their united streams entered Rome near the Porta S. Lorenzo (Tiburtina), from which they were carried along the Cælian and Avertine as far as the Porta Trigemina, and were entirely subterranean, except a portion 60 paces long near the Porta Capena. Its waters were distributed over the oldest quarters of the city, and in the Transtiberine region. Some portions of the watercourse were discovered in 1857 on the declivity of the Aventine, below the ch. of Santa Sabina; it is high and pointed, its course subterranean, extending to near the Porta Trigemina, represented by the Arco Salara. The whole length of the Appian aqueduct was 11,190 paces; and its water, from its sources being in the volcanic district, must have been good, similar to the modern Acqua Vergine.

2. *Anio Vetus*, constructed by Manlius Curius Dentatus, B.C. 272. It had its source near Augusta, in the valley of the Anio, 20 m. beyond Tivoli, and pursued a course of 43 m. to the walls of Rome: only 221 paces were above ground. The only fragment now visible is beneath the level of the road, and under the A. Marcia, outside of the Porta Maggiore.

3. *Aqua Marcia*, brought to Rome by Q. Marcius Rex, the prætor, B.C. 145. Its source was 1½ m. beyond Roviano, near the 37th m. on the Via Sublacensis, at the modern *Laghetto di Santa Lucia*. It was subterranean except for the last 6 m. This portion is that magnificent line of arches near the roads to Frascati and Albano, which still forms so grand a

feature in the Campagna; but there are reasons for believing that a great portion of the existing arches date from the time of Augustus. The arches now standing are built of peperino. Near the Arco Furba, on the road to Frascati, this aqueduct is crossed by the Claudian, which runs parallel to it for some distance. The specus may be seen in the ruined fragment forming part of the Aurelian wall outside the Porta Maggiore; and its fine channel, 6 ft. in height, built of massive blocks of travertine, within and under the Aurelian wall, and a short way on the rt. of the Porta S. Lorenzo, with the *diverticulum* by which a part of its waters were thrown into the Rivus Herculaneus, which, after being distributed over the Cælian hill, ended near the Porta Capena. A project has been recently brought forward by a joint stock company to restore the Marcian Aqueduct, or to bring its waters to Rome by means of pipes, syphons, &c.; but it is very doubtful if it would pay as a speculation, Rome being already well supplied with water; the principal advantage would be to supply the higher parts of the city, which neither the Aqua Vergine or Aqua Felice can reach.

4. *Aqua Tepula*, constructed by Cneius Servilius Cæpio, and L. Cassius Longinus, B.C. 126. It had its source near the 10th m. on the Via Latina, and was carried into Rome over the Marcian arches. The specus may be seen at the Porta S. Lorenzo and P. Maggiore, between those of the Marcian and the Julian.

5. *Aqua Julia*, commenced by Augustus, B.C. 34, and so called in honour of Julius Cæsar. Its source was 2 m. beyond that of the Tepulan, and the water was conveyed in a channel constructed above that aqueduct, and consequently upon the Marcian arches. The specus may also be seen in the city wall, outside and on the l. of the Porta Maggiore, from where it passed to the Porta S. Lorenzo, on which is the inscription of the time of Augustus.

6. *Aqua Virgo*, constructed by Augustus, A.U.C. 735. It derives its name from the tradition that its source was pointed out by a young girl to some soldiers. The sources may be seen at the Torre Salona, between the 7th and 8th m. on the Via Collatina. Its course is subterranean, with the exception of about 1240 paces, of which 700 are on arches. It was restored by Nicholas V., under the name of the *Acqua Vergine*, and is still in use. Its water is the best in Rome, and supplies 13 large fountains, including the Fontana di Trevi, those of the Piazza Navona, of the Piazza Farnese, and of the Barcaccia of the Piazza di Spagna, furnishing daily a mass of 66,000 cubic mètres of water; it enters Rome on the Pincian hill, near the Porta Pinciana. A portion of the aqueduct which conveyed the Aqua Virgo from the Pincian to the Campus Martius may be seen in the house No. 12 of the Via del Nazzareno, near the Piazza del Bufalo, before it reaches the Fontana di Trevi. The arches and piers are completely buried in the ground, but on the face of the aqueduct is an interesting inscription stating that it was repaired by Claudius in A.D. 52, after having been ruined (DISTURBATOS) by Caligula in the construction of his wooden amphitheatre. It is probable that the line of the aqueduct at this point crossed a public thoroughfare.

7. *Aqua Alsietina*, constructed by Augustus on the rt. bank of the Tiber, for the use of his Naumachia. It was afterwards restored by Trajan, who introduced a new stream collected from sundry sources along the hills on the W. side of the Lake of Bracciano, the ancient sources of the Augustan aqueduct being round the smaller, Lacus Alsietinus, the modern Lago di Martignano, W. of Baccano. It was about 30 m. long. It was restored by the popes, and especially by Paul V., and now enters the Trastevere, under the name of the *Acqua Paola*. It supplies the fountains in the piazza of St. Peter's, the Fontana Paoliua, and turns numerous flour-mills on the declivity of the Janicule, one of its principal uses both in ancient and modern times.

8. *Aqua Claudia*, commenced by Caligula, A.D. 36, and finished by

the emperor Claudius, A.D. 50. Its source was at the 38th m. on the Via Sublacensis, near the village of Agosta. It pursued a course of more than 46 m. in length. For about 36 m. it was subterranean, and for the remaining 10 m. it was carried over arches. Of this magnificent work, a line of arches no less than 6 m. in length still bestrides the Campagna, forming the grandest ruin outside the walls of Rome. It was repaired by Septimius Severus and by Caracalla. Sixtus V. availed himself of its arches in constructing his aqueduct of the *Acqua Felice*, which has its source near the Osteria de' Pantani, on the road to Palestrina, and supplies the Fontana de' Termini, near the Baths of Diocletian, of the Tritone in the Piazza Barberini, the fountain of Monte Cavallo, and 24 others in different parts of the modern city.

9. *Anio Novus*, brought to Rome also by Claudius. Its source was of all the waters the most distant, being near the 42nd m. on the Via Sublacensis. It was the longest of all the aqueducts, no less than 62 m., of which 48 were underground; it entered the city at a higher level than all the others, on the l. bank of the Tiber. The specus may still be seen above that of the Aqua Claudia over the arches of the Porta Maggiore.

From what precedes it will be seen that few modern cities were better supplied with water than ancient Rome; out of the 8 aqueducts on the l. bank of the Tiber, of which we have spoken, only one is still in use, the Aqua Virgo. The great supply was on this side, from sources in the upper valley of the Anio; but as all these, even to the present day, contain a certain quantity of calcareous matter in solution, it is probable the aqueducts became choked up with travertine concretions and rendered useless. This was certainly the case with the Anio Novus, as we see at the Villa Braschi near Tivoli (see p. 371). In consequence of the sources from which the modern aqueducts of Rome derive their supplies being situated in the volcanic strata, the water is excellent and salubrious, and unattended with detriment, from deposit or incrustation, to the aqueducts which convey it. Such are the Acque Vergine, Felice, and Paola.*

The aqueducts that entered Rome on the l. bank of the Tiber, with the single exception of the Acqua Vergine, did so nearly at the same spot, between the Porta Tiburtina (St. Lorenzo) and Porta Prænestina (Maggiore), the highest point on this side of the city† (about 190 ft. above the sea), and superior to the levels of the Cælian, Capitoline, and Quirinal hills, which rendered the distribution of their waters over the whole of the ancient city possible. The point to which all these aqueducts converged was known by the name of *Spes Vetus*, from a temple of Hope, which dated from the 3rd century of Rome.

The following table shows the relative levels of the bottom of the channels of the several ancient aqueducts, where they entered Rome, at the Porta Maggiore:—

	Eng. Feet.
Aqua Appia	121
Anio Vetus	149
Aqua Marcia	173
Aqua Tepula	182
Aqua Julia	191
Aqua Claudia . . .	203
Anio Novus	212

* The 3 modern aqueducts of Rome supply in 24 hrs.—

	Cub. Metres.
Acqua Vergine	66,000
Acqua Felice	20,537
Acqua Paola	94,000

or about 20,485,100 Eng. cub. feet of water, of which about 30,000 cubic metres are diverted for turning corn mills.

† It may prove useful to insert here a table of the greatest height (above the sea) of the principal hills about Rome:—

	Eng. Ft.
Janiculum, at S. Pietro in Montorio .	197
Esquiline, at Sta. Maria Maggiore .	187½
Palatine, ch. of Sta. Buenoventura .	170½
Viminal, at St. Lorenzo Pane-Perniś .	170½
Cælian, floor of St. Giovanni in Laterane	162½
Capitoline, floor of ch. of Ara Cœli .	159
Pincian, floor of ch. of la Trinità de' Monti	159½
Quirinal, ground floor of Pope's Palace.	157½
Aventine, floor of ch. of St. Alessio .	155½
Vatican, floor of the Basilica of St. Peter's	99

§ 18. MISCELLANEOUS.

† *Tarpeian Rock.*— On the south-eastern summit of the Capitoline hill, which faces the Palatine and is now called the Monte Caprino, antiquaries place this celebrated rock. It is surrounded by buildings, and covered with the garden annexed to the Instituto Archæologico and the German hospital: the soil has accumulated in such considerable quantities at the base as to have taken away considerably from its height; but enough remains to mark

> "the steep
> Tarpeian, fittest goal of Treason's race,
> The promontory whence the Traitor's leap
> Cured all ambition." *Childe Harold.*

There are two precipices, however, which lay claim to this celebrated name. If we enter from the Piazza di Ara Cœli, by the Via di Tor di Specchi, the first lane on the l. will bring us to an open space, in which one front of the precipice may be seen, beneath the Palazzo Caffarelli. On the other side of the hill, towards the Palatine, in the gardens of the German Hospital, on the Monte Caprino, we may look down on another abrupt precipice which cannot be much less than 70 feet in height. Both consist of a mass of red volcanic tufa, belonging to the most ancient igneous productions of the Latian volcanoes. The latter is the cliff more generally shown to strangers as the Tarpeian Rock. The custode of the Instituto Archæologico keeps the key of the garden; it may also be seen from below in the courtyard of the house No. 18 in the Via di Monte Tarpeo. This certainly answers better to the descriptions of ancient authors; for Dionysius tells us that Cassius was hurled down from the precipice in view of the people assembled in the Forum, which could only have occurred on this side of the hill.

Mamertine Prisons, on the declivity of the Capitoline, near the Arch of Septimius Severus. This celebrated prison is one of the few existing monuments of the kingly period: it is built in the most massive style of Etruscan architecture. It was begun by Ancus Martius, and enlarged by Servius Tullius, from whom it took the name of Tullian. It consists of two chambers or cells: the upper one is still below the level of the surrounding soil. Livy mentions the prisons of Servius Tullius (lib. i. cap. 33) as:—"*Carcer ad terrorem increscentis audaciæ, media urbe, imminens Foro, ædificatur.*" In another passage, in his 34th book, describing the punishment of Quintus Pleminius, he says, "In *inferiorem demissus carcerem est, necatusque.*" The first of these passages at once sets at rest all question as to the locality, and the latter distinctly points to the lower of the 2 prisons which are still visible. If any other evidence were required, it is supplied by Sallust; and we think that it is hardly possible to imagine any ancient description more applicable than that in which this historian relates the circumstances attending the fate of the accomplices of Catiline:—"In the prison called the Tullian," he says, "there is a place about 10 feet deep, when you have descended a little to the l.: it is surrounded on the sides by walls, and is closed above by a vaulted roof of stone. The appearance of it, from the filth, the darkness, and the smell, is terrific." To these interesting statements we will simply add that the peculiar style of their construction proves a very high antiquity, approaching to that which we see in the Etruscan monuments of Cære, and of other sites anterior to the Roman period. The prison consists of 2 chambers, evidently excavated in the tufa rock, and placed one over the other. They are situated beneath the ch. of S. Giuseppe dei Falegnami. A flight of steps leads to the upper chamber, into which a modern door has been opened for the accommodation of the devotees, who are attracted by the Church tradition which has given peculiar sanctity to the spot. This chamber is about 16 feet high, 30 feet in length, and 22 in breadth; and is constructed with large masses of stone, without cement. This is considered the most ancient portion of the prison, and the original construction of An-

cus Martius. The lower cell, called the Tullium, from *Tullius*, the spring in it, or from having been constructed by Servius Tullius, forms nearly two-thirds of a hollow globe 20 ft. in diameter, originally a *lautumia* or quarry. Its sides are formed, like those of the upper chamber, on 3 of its sides, of large masses of volcanic tufa, arranged in courses, converging towards the roof, not on the principle of an arch, but extending horizontally to a centre, as in some of the tombs at Tarquinii and Cære. The fourth side is excavated in the tufa rock. On examining the stones which form the roof of this lower chamber, it will be seen that they are held together by strong clamps of iron. In the centre of the vault is a circular aperture, through which it is supposed the prisoners were let down into it. It is hardly possible to imagine a more horrible dungeon. Admitting that these are the Mamertine prisons, and of which there can be little doubt, it must have been in this cell that Jugurtha was starved to death; that Vercingetorix, the Gaulish chief, was murdered by order of Julius Cæsar; that Cethægus; Lentulus, with other accomplices of Catiline, were strangled by order of Cicero; that Sejanus, the minister of Tiberius, perished A.D. 31; and that Joras, the son of Simeon, the Jewish general, was put to death in the reign of Vespasian. It would appear that the Mamertine prisons were exclusively reserved for state criminals, which will meet the argument advanced by some of the older antiquaries, who considered their small size insufficient for the requirements of the population. The well-known passage of Juvenal, referring to those happy times under the kings and tribunes when one place of confinement was sufficient for all the criminals of Rome, is considered to allude to this prison:—

"Felices proavorum atavos, felicia dicas
Sæcula, qui quondam sub Regibus atque Tribunis
Viderunt uno contentam carcere Romam."
Sat. iii.

We know from Livy that the decemvir Appius Claudius constructed a prison for plebeian offenders near the Forum Olitorium; and other authorities might be adduced which strengthen the opinion that the Mamertine prisons were peculiarly set apart for political prisoners, and were consequently not disqualified by their size for the necessities of the state. The following inscription on the frieze upon the front, C. VIBIVS . C. F. RVFINVS M. COCCEIVS . NERVA . COS . EX. S. C., records the names of the 2 consuls by whom the prison is supposed to have been repaired, in A.D. 22. The Scalæ Gemoniæ, from which the bodies of executed criminals were exposed to the people, were in front of the prison, towards the Forum. The tradition of the Church has consecrated this prison as the place in which St. Peter was confined in the reign of Nero. The pillar to which he was bound is shown, together with the fountain which miraculously sprang up to enable him to baptize his gaolers, Processus and Martinianus; although it is distinctly alluded to by Plutarch in the exclamation of Jugurtha when thrown into this horrid cell. On the side of the descent into the lower prison a curious relic is pointed out to the visitor,—the pretended impression of St. Peter's head on the surface of the rock, driven against it by his jailors, to recognise which requires no small degree of devotional credulity. The upper chamber is fitted up as an oratory, dedicated to the Prince of the Apostles. The ch., dedicated to S. Giuseppe de' Falegnami, the patron of the Roman joiners, was built in 1539.

Cloaca Maxima, a subterranean canal, extending from the Velabrum to the river, well known as the opening of the great common sewer of ancient Rome into the Tiber. This stupendous work is a lasting memorial of early Roman architecture. It is still as firm as when its foundations were laid, and is one of the very few monuments of Rome whose antiquity has never been assailed by the scepticism of antiquaries. It was built by Tarquinius Priscus, the 5th king of Rome, 150 years after the foundation of the city,

for the purpose of draining the marshy ground between the Palatine and the Capitoline hills. Livy records the fact in the following passage :— "*Infima urbis loca circa Forum, aliasque interjectas collibus convalles, quia ex planis locis haud facile erchebant aquas, cloacis e fastigio in Tiberim ductis siccat.*"—Lib. i., c. 38. Strabo says that a waggon laden with hay might have passed through the cloaca in some places; and Dionysius describes it as one of the most striking evidences of the greatness of the Romans in his time. Pliny speaks of it with admiration, and expresses surprise that it had endured for 700 years, unaffected by earthquakes, by the inundations of the Tiber, by the masses which had rolled into its channel, and by the weight of ruins which had fallen over it. Nearly 25 centuries have now passed over since its foundation, and this noble structure of the Roman kings still serves its original purpose. There are few other remains of ancient Rome which present so many elements of durability, and promise more to excite the admiration of posterity for an equal lapse of centuries. The archway where it opens on the Tiber is composed of 3 concentric courses of large blocks of that variety of peperino called *gabina*, from Gabii near which it was quarried, put together without cement. The borings executed by Lenotte give this archway a height of at least 12 feet where it enters the Tiber; but the surface of the river rarely sinks more than 4 feet below the keystone. The interior of the sewer is constructed of red volcanic tufa, similar to that of the Tarpeian rock. Many of the blocks are more than 5 feet in length, and nearly 3 feet in thickness. The length of the cloaca, from opposite the ch. of St. Giorgio in Velabro to the Tiber, is 800 feet; it forms two bends, passes beneath the façade of the ch. of Sta. Maria in Cosmedin, and nearly under (a little to the rt. of) the round Temple of Mater Matuta (Vesta). The engineer who executed the work had provided for the cleansing of the channel, 1st, by a considerable fall; 2ndly, by the oblique angle of 60° at which it enters the Tiber; and 3rdly, by the gradual contraction of the diameter from 13 to 10½ feet. In consequence of the rise in the level of the bed of the Tiber, this channel has been choked up to at least 2-5ths of its original height. The part which may be most conveniently examined is near the arch of Janus, following a narrow alley opposite the ch. of S. Giorgio in Velabro; from this point the channel is entire throughout its course to the river, into which it opens at a short distance below the Ponte Rotto. This portion was the only part covered in originally, an open drain extending to it, from the site of the Lake of Curtius, the Forum, and the Velabrum. At a subsequent period this open canal was also arched over, as we may see under the floor of the Basilica Julia, where it still serves for its original purpose. Close to its extremity, in the Velabrum, issues a large mass of beautifully clear water, called the *Acqua Argentina*, still held in repute by the lower orders as a remedy in certain maladies: it is considered by some antiquaries as one of the sources of the Lake of Juturna, and as the spot where Castor and Pollux were seen watering their horses after the battle of the Lake Regillus. Higher up is another, issuing from beneath an arch of brickwork: it is used as a washing-place by the poor inhabitants of the quarter. Lower down the river, and between it and the site of the Pons Sublicius, are openings of two other cloaca, but less remarkable for their size and masonry, and still farther, but on the opposite bank, inserted in a massive wall, but covered with brushwood, three remarkable out-jutting corbels, in the form of lions' heads, in a very ancient style, pierced with holes or channels, which most probably served to attach the chains by which the entrance of the river was closed. These curious remains, possibly of the kingly period, were recently discovered by J. H. Parker, F.S.A., of Oxford.

Quay called the Pulchrum Littus.—At the mouth of the Cloaca Maxima we may trace the commencement of a

line of wall, built of large blocks of travertine, which evidently formed a quay or embankment on the l. bank of the Tiber. There is also a fine portion of it where the Marrana empties itself into the Tiber. Its construction would seem to refer it to the period of the kings, and it may possibly be identified with the καλη ακτη, or the "pulchrum littus," mentioned by Plutarch in his description of the house of Romulus. A road led from this quay to the *Scalæ Caci*, at the foot of the Palatine.

Agger and Walls of Servius Tullius.—In the grounds of the Villa Barberini, on the l. of the Via di Porta Pia, among the ruins of the gardens of Sallust, are vestiges of this celebrated rampart, which may be traced in the rear of the Baths of Diocletian, through the Central Rly. Stat., to behind the ch. of St. Antonio on the Esquiline, and the arch of Gallienus, which stands nearly on the site of the Porta Esquilina. The most perfect fragment is that in the Central Rly. stat.,* at the foot of the Monte de Giustizia, on which stands a colossal statue of Rome. At this angle of the Servian circumvallation the Agger is of considerable width; the portion of it laid bare consisting of several tiers of massive blocks of Alban peperino, some weighing as much as 5 tons, bound together by iron clamps, this gigantic wall forming its outer facing towards the country: unfortunately a part of this magnificent specimen of Roman construction was destroyed to extend the rlwy. stat. in 1863; the ditch which protected the Agger was 100 ft. wide and 30 ft. deep; they have subsequently had Imperial constructions placed on them, or rather outside the wall. 3 other very fine portions of the walls of Servius Tullius have been discovered in the Vigna Madarani or of the Collegio Romano on the S. side of the Aventine, not far from the ch. of Sta. Prisca (opposite to which is the gate leading to them), composed of large quadrilateral blocks of tufa quarried near the spot; these blocks are laid alternately long and cross ways, as in Etruscan constructions; another fragment on the declivity of the Aventine, overlooking the Tiber, in the gardens below the ch. of Sta. Sabina, the continuation of the Servian wall towards the Porta Trigemina, and a third in 1865, on the summit of the Quirinal, upon which was subsequently built the vast substruction in rubble work of the Temple of the Sea, raised by Aurelian.*

Campus Sceleratus.—Near the point where the Strada di Porta Pia is intersected by the Via del Maccao stood the Porta Collina of the walls of Servius Tullius; outside which, in the space between it and the Aurelian wall, antiquaries place the Campus Scele-

* Permission will be obligingly granted by the officials at the rly. stat. to visit this unique specimen of Roman masonry, in the interval of the arrival and departure of the trains.

* The Agger of Servius Tullius, which formed a portion of the walls of kingly Rome, raised by that sovereign (A.U.C. 200), about 5½ centuries before Christ, for the purpose of defending Rome on the side of its rivals the Sabines, extended from the Porta Esquilina, now marked by the Arch of Gallienus near Sta. Maria Maggiore, to the declivity of the Quirinal hill, which forms the southern boundary of the valley in which subsequently was erected the Circus of Sallust. In every other portion of the Servian circumvallation the wall was carried more or less along the declivities of the six hills on the rt. bank of the Tiber; but in the space between the Porta Esquilina and P. Collina, it was necessary to adopt a different mode of defence, as it ran along the tableland or neck that connected the Viminal and Quirinal hills. The Agger, properly speaking, was a huge embankment, faced on its outer side or towards the country by a massive wall of gigantic blocks of Alban peperino, the portion best preserved being that alluded to above as existing within the precincts of the Central Rly. stat. This portion, of only 4 tiers of blocks, formed the outer facing, inside of which extended the Agger or earth-work, composed of a mass of volcanic tufa, dug out upon the spot in making the fosse, the width of which is 100 ft. at the foot of the wall: according to Dionysius, the length of the Agger was 7 stadii, which agrees with the measurement from the Arch of Gallienus to the N. extremity of the Agger near the Porta Salaria, 875 paces (passi Geometrici).

From subsequent excavations the upper courses of the Servian wall are seen to consist of smaller blocks of a pumician tufa, similar to that of the walls of Servius Tullius, on the Aventine and Quirinal; this probably belongs to the additions made by Tarquinius Superbus; the width of the wall here is about 10½ ft.

ratus, the spot where the Vestal virgins who had broken their vows were buried alive, like the nuns in the middle ages.

House and Gardens of Sallust.—The gardens of the Vigna Barberini, bordering on the Via di Porta Pia, enclose some interesting objects. Besides a fragment of the Agger of Servius Tullius, we find here the ruins of the Temple of Venus Erycina, the Circus Apollinaris, and vestiges of the palace of the historian Sallust, subsequently a favourite retreat of Nero, Nerva, Aurelian, and other emperors. It was destroyed by Alaric, and little now remains but traces of vast substructions. Extensive ruins, belonging probably to the carceres of the Circus, exist in the neighbouring villa Rignano-Massimo (see p. 53).

Portico of Octavia, erected by Augustus on the site of that raised by Quintus Metellus, and near the theatre of Marcellus, as a place to which the spectators might retire for shelter in case of rain. Of all the edifices of ancient Rome, the architectural disposition of none is better established, a considerable portion of the plan of it and of the temples within its area being preserved on the general one of the ancient city (the Pianta Capitolina) preserved in the Capitoline Museum. It formed a parallelogram, surrounded by a double arcade, supported by 270 columns, enclosing an open space, in the centre of which stood the temples of Jupiter and Juno, erected by the Greek architects Batracus and Saurus. The ruins which now remain are situated in the Pescheria, the modern fish-market, one of the filthiest quarters in Rome, and formed the entrance to the portico. This vestibule had 2 fronts, each adorned with 4 fluted columns and 2 pilasters of white marble of the Corinthian order, supporting an entablature and pediment. The portico was destroyed by fire in the reign of Titus, and was restored by Septimius Severus and Caracalla. Two columns of the fragment now remaining disappeared in this fire, and the restorations of Septimius Severus may easily be recognised in the large brick arch constructed to supply their place, as a support to the entablature. The 2 columns and pilasters in the front, the 2 pillars and 1 pilaster in the inner row, with those in the vestibule of the ch. of St. Angelo, towards the portico, are sufficient to show the magnificence of the original building: the style of the existing ruin is grand and simple, and the proportions and details are in every respect worthy of the Augustan age. On the architrave is an inscription recording the restorations by Septimius Severus and Caracalla. The portico is celebrated by ancient writers for its Greek and Latin libraries, which stood behind the temples, and its valuable collections of statuary and painting, among which were the Cupid of Praxiteles, a Venus by Phidias, an Æsculapius and a Diana by Praxiteles, &c. Most of these doubtless perished in the fire; but the group of Mars and Cupid, in the Villa Ludovisi, is said to have been discovered within the precincts of the portico. Santo Bartoli tells us that the Venus de' Medici was also found here, in opposition to those writers who state that it was discovered among the ruins of Hadrian's villa near Tivoli. In a house of the neighbouring street are 3 columns and a portion of the Cella of the Temple of Jupiter, which stood, as we have seen, in the area of the portico. And in the dirty alley on the l. of the ruins in the Pescheria, are 2 Corinthian columns built into a wall, which formed a part of the portico itself.

Vivarium and Spoliarium.—At the base of the Cælian hill, extending from behind the Passionist Convent of S. Giovanni e Paolo to the Coliseum, are some extensive ruins, which are considered to belong to the ancient Vivarium, the place in which the wild animals were kept before they were turned into the arena. Beneath the convent are vaults consisting of 8 immense arches built of blocks of travertine: there are 2 stories, the lower is now underground. The older antiquaries gave them the name of Curia Hostilia, but their position and arrangement

sufficiently justify their modern name; more recent authors, however, suppose that these arches were destined to support the area in which was placed the Temple of Claudius, now occupied by the garden and grounds of the convent. Beneath are some subterranean caverns, excavated in the tufa as quarries in ancient times, which still retain marks of the workmen's tools.

Prætorian Camp, built by Sejanus, the minister of Tiberius, outside the walls of Servius Tullius. It is now occupied by the Villa Maccao, an extensive vineyard which has lately been purchased from the Jesuits by Duke Grazioli, situated at a short distance behind the Baths of Diocletian. The camp was dismantled by Constantine, and 3 sides of the enclosure were included by Aurelian in his new wall. To this circumstance we are indebted for the preservation of the exact form of this celebrated camp, memorable as the scene of the principal revolutions which occurred during the first 3 centuries of the Christian era. The vineyard no doubt conceals much of the ancient foundations; but considerable remains of the corridors are still visible, retaining in some places their stucco and even their paintings. Several inscriptions have been found from time to time, confirming the history of the locality. There were four gates leading into the principal one towards the city, that on the N. side is the best preserved, although the space between the angular towers on each side of it was walled up by Aurelian. The circuit of the 3 sides, which now forms a quadrangular projection in the city walls, is 5400 feet. A part of the southern side has been roughly rebuilt with large and irregular stones, probably the work of Belisarius. There is a coin of Claudius, on which the camp is represented. On this site has been recently erected a huge barrack in the form of a Parisian railway station, to lodge the modern Prætorians of Rome; in an adjoining vineyard have been discovered some inscriptions to soldiers, natives of Pannonia, who belonged to the Prætorian bands in the time of the Gordians.

Reservoir or Nymphæum, called the Trophies of Marius, a picturesque ruin at the head of the Via Maggiore, so called from the trophies now on the balustrade in front of the Capitol which were found here. There is no longer any doubt that the name of Marius has been erroneously applied both to the trophies themselves and to this ruin. Winckelmann regards the style of the sculpture of these trophies as indicating the age of Domitian; and more recent writers have referred them and the building on which they stood to an age as late as Alexander Severus. Excavations made a few years back by the French Academy fully confirmed the opinion of Piranesi, that this ruin was either a reservoir for the waters of one of the aqueducts, or a fountain. He found by measurement that the building must have served as the reservoir of the Aqua Julia, which was conveyed from the Porta S. Lorenzo by an aqueduct, of which 6 arches are still standing. Fabretti considered that it must have served likewise as one of the reservoirs of the Claudian aqueduct, whose waters were brought to it from the Porta Maggiore. Nibby refers the building to the times of Septimius Severus, who restored the aqueducts, but agrees with the other authorities in considering it a reservoir. From the works of art which have been found in the vicinity, the monument appears to have been richly decorated.

Fountain of Egeria, placed by the more ancient Roman antiquaries, in opposition to all classical authority, in the valley of the Almo, now called the Valle Caffarella, about 2 miles from the Porta di San Sebastiano, and at the foot of the height on which rises the so-called Temple of Bacchus, midway between the modern high road to Naples and the Via Appia. It is a mere vaulted chamber with niches, hollowed out of a steep bank, and built chiefly of reticulated brickwork, which appears from its construction not to be older than the reign

of Vespasian. It has 3 niches on each of the sides, and a larger one at the extremity, with a recumbent male statue much mutilated. The interest of the spot was derived from the tradition that it represents the sacred fountain where Numa held his nightly consultations with the nymph, and which he dedicated to the Muses in order that they might there hold counsel with Egeria. The authority for this tradition is the following passage from Livy (lib. i. 21):—

"Lucus erat quem medium ex opaco specu fons perenni rigabat aquâ: quo quia se persæpe Numa sine arbitris, velut ad congressum deæ, inferebat, Camœnis eum lucum sacravit; quod earum ibi consilia cum conjuge sua Egeria essent."

The older antiquaries implicitly believed the tradition, and a few years since the Romans still repaired to the grotto on the first Sunday in May to drink the water, which they considered to possess medicinal virtues, being impregnated with carbonic acid gas, like many issuing from the volcanic strata. For nearly 3 centuries the name prevailed almost without contradiction; but since the recent excavations it has been generally admitted that, even if the valley of the Almo had been the Egerian valley described by Juvenal, the grotto is merely one of several similar cells that formerly existed in it, and that it had been converted either into a nymphæum or a bath. The discovery of small reservoirs around the spot, the remains of conduits still traceable in walls of the chamber, of passages for collecting the water from the springs in the hill behind, and the copious supply which continually flows through the building, give great weight to this opinion. Perhaps the best explanation of the poetical legend is that expressed so beautifully by Lord Byron:—

"Egeria! sweet creation of some heart
Which found no mortal resting-place so fair
As thine ideal breast: whate'er thou art
Or wert,—a young Aurora of the air,
The nympholepsy of some fond despair;
Or, it might be, a beauty of the earth,
Who found a more than common votary there,
Too much adoring; whatsoe'er thy birth,
Thou wert a beautiful thought, and softly bodied forth.

"The mosses of thy fountain still are sprinkled
With thine Elysian water-drops; the face
Of thy cave-guarded spring with years unwrinkled,
Reflects the meek-eyed genius of the place,
Whose green, wild margin now no more erase
Art's works; nor must the delicate waters sleep,
Prison'd in marble, bubbling from the base
Of the cleft statue, with a gentle leap
The rill runs o'er, and round fern, flowers, and ivy creep,

"Fantastically tangled: the green hills [grass
Are clothed with early blossoms, through the
The quick-eyed lizard rustles, and the bills
Of summer-birds sing welcome as ye pass;
Flowers fresh in hue, and many in their class,
Implore the pausing step, and with their dyes
Dance in the soft breeze in a fairy mass;
The sweetness of the violet's deep blue eyes,
Kiss'd by the breath of heaven, seems colour'd by its skies."

From the fragments of various kinds which have been found among the ruins, it appears that the grotto was paved with green porphyry, and the walls covered with slabs of marble. The ruin is now clothed with evergreens, the *Adiantum capillus* waves over the fountain, and long tufts of creeping plants hang over its roof. The quiet seclusion of the spot is well calculated to make the traveller desire to believe in the truth of the tradition.

The real position of the Egerian valley was immediately outside the ancient Porta Capena, and within the present city walls, on the l. of the modern municipal nursery-grounds, and the ch. of S. Sisto, which stands nearly upon the site of the grove of the Camænæ, alluded to by Livy, and by Juvenal in the well-known verses of the 3rd Satire (see p. 356).

§ 19. Obelisks.

There are no monuments of Rome of such undoubted antiquity as the stupendous obelisks which the emperors brought from Egypt as memorials of their triumphs, and which the popes have so judiciously applied to the decoration of the modern city. Sixtus V. has the honour of having first employed them for the latter purpose. The obelisk of the Vatican was the first raised, and Fontana was considered by the engineers of the 16th century to have accomplished a task

not far short of a miracle when he successfully placed it on its pedestal. The following is a list of the obelisks in the order of their erection on their present sites.

Obelisk of the Vatican, erected by Sixtus V. in 1586. This obelisk is one solid mass of red granite without hieroglyphics. It originally stood in the circus of Nero, and is therefore now not far from its original situation. It was brought from Heliopolis to Rome in the reign of Caligula. The account of its voyage is given by Pliny, who says that the ship which carried it was nearly as long as the left side of the port of Ostia. Suetonius confirms the immense magnitude of this ship, by telling us that it was sunk by Claudius to form the foundation of the breakwater he constructed at the mouth of his new harbour, near the mouth of the Tiber and the modern Porto. The obelisk previous to its removal stood nearly on the site now covered by the sacristy of St. Peter's. It is the only one in Rome which was found in the place it was originally intended for, which may account for its being still entire. As stated above, it was placed on the present pedestal in 1586 by the celebrated architect Domenico Fontana, who has left a highly interesting account of the operation. No less than 500 plans had been submitted to the pope by different engineers and architects, but the result fully justified his choice. 600 men, 140 horses, and 46 cranes were employed in the removal. Fontana calculated the weight of the mass at 963,537 Roman pounds; the expense of the operation was 37,975 scudi; the value of the machinery and materials, amounting to half this sum, was presented to Fontana by the pope as a reward for his successful services. The operation is described at length by the writers of the time, and a fresco representation of it is painted on one of the walls in the Vatican library (see p. 243). Many curious facts connected with the process are mentioned:—the ceremony was preceded by the celebration of high mass in St. Peter's; the pope pronounced a solemn benediction on Fontana and the workmen; and it was ordered that no one should speak during the operation, on pain of death. It is stated, however, that the process would have failed from the tension of the ropes, if a man named Bresca had not infringed the order by calling upon the workmen to wet the ropes. The common story of travellers attributes this suggestion to an English sailor, but there is not the slightest ground for the statement. The Bresca family, indeed, still possess the privilege of supplying St. Peter's with palm-leaves (which are brought from the vicinity of Bordighera, in Liguria, whence the Brescas originally came) on Palm Sunday, which Sixtus V. granted them as an acknowledgment of the service of their ancestor on this occasion. The height of the shaft, exclusive of all the ornaments, is 82 ft. 6 in.; the height of the whole from the ground to the top of the bronze cross is 132 ft. 2 in.; its weight 360 tons; the breadth of the base is 8 ft. 10 in The cross at the top was renewed in 1740, when some relics of our Saviour were deposited in a perforation made to receive them. The following is the dedication by Caligula to Augustus and Tiberius, which is still visible on 2 sides of the lower part of the shaft:—DIVO. CAES. DIVI . IVLII . F. AVGVSTO —. TI. CAESARI DIVI . AVG. F. — AVGVSTO SACRVM.

Obelisk of S. Maria Maggiore, erected also in 1587 by Fontana, and during the pontificate of Sixtus V. It is of red granite, broken into three or four pieces, and is without hieroglyphics. It was one of a pair which originally flanked the entrance to the mausoleum of Augustus. They are supposed to have been brought from Egypt by Claudius, A.D. 57. The present one was disinterred by Sixtus V.; the other was placed on the Monte Cavallo by Pius VI. The height of this obelisk, without the ornaments and base, is 48 ft. 5 in.

Obelisk of the Lateran, the largest obelisk now known, erected also by Fontana, in the pontificate of Sixtus V., in 1588. It is of red granite and covered with hieroglyphics. It was brought

from Heliopolis to Alexandria by Constantine the Great, and was removed to Rome by his son Constantius, who placed it on the spina of the Circus Maximus. It was conveyed from Alexandria to the mouth of the Tiber in a vessel of 300 oars, and was landed 3 m. below Rome, A.D. 357. According to Champollion's interpretation of the hieroglyphics upon it, it commemorates Thothmes IV. of the 18th dynasty, the Mœris of the Greeks. When it was discovered it was lying in the Circus Maximus, broken into 3 pieces. In order to adapt these fragments, it was necessary to cut off a portion of the lower part; notwithstanding this, it is still the loftiest obelisk in Rome. The height of the shaft, without the ornaments and base, is 105 ft. 7 in.; the whole height from the ground to the cross is 141 ft. The sides are of unequal breadth at the base: two measure 9 ft. 8½ in., the other two only 9 ft.; one of these sides is slightly convex. The weight of the shaft has been estimated at 455 tons.

Obelisk of the Piazza del Popolo, erected by Fontana in 1589, during the pontificate of Sixtus V. It is of red granite, broken into 3 pieces, and is covered with hieroglyphics. This is one of the most interesting obelisks which have been preserved. It stood before the Temple of the Sun at Heliopolis, where, according to Champollion, it was erected by one of the two brothers Mandouei and Susirei, who reigned before Rhamses II.: whilst Lepsius attributes it to Meneptha, only 1500 years before our era, and Ungarelli to Rhamses III. (Sesostris). It was removed to Rome by Augustus after the conquest of Egypt, and placed in the Circus Maximus (B.C. 23). It had fallen from its pedestal in the time of Valentinian, and remained buried until 1587, when Sixtus V. removed it to its present site. The height of the shaft, without base or ornaments, is 78½ feet; the entire height from the ground to the top of the cross is about 112 feet. On the sides facing the Porta del Popolo and the Corso is the following inscription, showing that Augustus renewed the dedication to the Sun: — IMP. CAES. DIVI . F. — AVGVSTVS — PONTIFEX . MAXIMVS — IMP. XII. COS . XI. TRIB . POT . XIV. — AEGVPTO . IN. POTESTATEM . — POPVLI . ROMANI . REDACTA. — SOLI . DONVM . DEDIT.

Obelisk of the Piazza Navona, erected in 1651 by Bernini, in the centre of his great fountain, during the pontificate of Innocent X. It was formerly called the Pamphilian Obelisk, in honour of the pope's family name. It is of red granite, covered with hieroglyphics, and is broken into 5 pieces. It was found in the Circus of Romulus, near the Via Appia, and from the style of the hieroglyphics is now supposed to be a Roman work of the time of Domitian. It formed the subject of a long and elaborate dissertation by Father Kircher, who endeavoured to show that it was one of the obelisks of Heliopolis, but this conjecture has been exploded by modern researches. In its present position it stands on an artificial rockwork about 40 ft. high. The height of the shaft itself is 51 ft.

Obelisk of the Piazza della Minerva, erected in 1667 by Bernini, in the pontificate of Alexander VII. It is a small obelisk of Egyptian granite with hieroglyphics indicating that it dates from the reign of Hophres, a king of the 26th dynasty; it is supposed to have been one of a pair which stood in front of the temple of Isis and Serapis in the Campus Martius, whose site is now occupied by the gardens of the Domenican convent of the Minerva. Both these obelisks were found here in 1665; one was erected in front of the Pantheon; the other, the one now before us, was placed by Bernini in the worst taste on the back of a marble elephant, the work of Ercole Ferrata. Its height without the base is about 17 ft.

Obelisk of the Pantheon, erected in 1711 by Clement XI. It is a small obelisk of Egyptian granite, with hieroglyphics of the time of Psammeticus II., the fellow of the preceding one. It stands in the midst of the fountain of the Piazza, to which it was removed by Clement XI. Its height without the base is about 17 feet.

Obelisk of the Monte Cavallo, erected in 1786 by Antinori, in the pontificate of Pius VI. It is of red granite, without hieroglyphics, and is broken into 2 or 3 pieces. It formerly stood in front of the mausoleum of Augustus, being the fellow of that in front of S. Maria Maggiore, and was consequently brought from Egypt by Claudius, A.D. 57. The height of the shaft, without the base, is 45 feet. At the sides of this obelisk stand the *Colossal Equestrian Group* which have been called Castor and Pollux by recent antiquaries. They are undoubtedly of Grecian workmanship, and, if we could believe the Latin inscription on the pedestals, they are the work of Phidias and Praxiteles. But as they were found in the Baths of Constantine, there is good reason to doubt the truth of the inscriptions; the statues are evidently centuries older than the age of Constantine, and no inscriptions of his time can be worth much as authority. Canova entertained no doubt of their Greek origin, and admired their fine anatomy and action.

Obelisk of the Trinità dei Monti, erected also by Antinori in 1789, during the pontificate of Pius VI., an obelisk of red granite, with hieroglyphics. It formerly stood in the Circus of Sallust. The height of the shaft, without the base and ornaments, is about 48 feet.

Obelisk of Monte Citorio, also erected in 1792 by Antinori, an obelisk of red granite, covered with hieroglyphics, and broken into 5 pieces. This is one of the most celebrated of these monuments: it has been illustrated with great learning, and has been admired for the remarkable beauty of the hieroglyphics which remain. According to Lepsius' interpretation of these hieroglyphics, it was erected in honour of Psammeticus I., of the 26th dynasty, 6½ centuries before Christ. It was brought to Rome by Augustus, from Heliopolis, and placed in the Campus Martius, where, as we learn from the well-known description of Pliny, it was used in the construction of a celebrated gnomon or sun-dial. It was first discovered, underground in the Piazza dell' Impresa, in the time of Julius II., but was not removed until that of Pius VI.; the pedestal, with the inscription, is situated beneath one of the chapels on the W. side of the ch. of S. Lorenzo in Lucina. The fragments of the Aurelian column, which was found near where this obelisk now stands, were employed to repair it, and to form the pedestal. The height of the shaft without the base and ornaments is 72 feet; the height of the whole, from the ground to the top of the bronze globe, is 134½ feet.

Obelisk of Monte Pincio, sometimes called della Passeggiata, from being placed in the centre of the handsome public promenade on the Pincian, in 1822, by Pius VII.: a small granite obelisk, with hieroglyphics, found near the ch. of Santa Croce in Gerusalemme, on the site of the Circus Varianus. According to Champollion's interpretation of the hieroglyphics, it was erected in honour of Antinous, in the name of Hadrian and Sabina. The height of the shaft without the base is 30 feet.

There is a small obelisk in the grounds of the Villa Mattei, on the Cœlian, found near the Capitol. It is partly ancient, and was found, with that in the Piazza della Minerva, on the site of the temple of Isis. It bears an hieroglyphical inscription of the time of Psammeticus II.

§ 20. Buildings of the Middle Ages.

House of Cola di Rienzo, called by the people that of Pilate, and formerly described as the Torre di Manzone, a remarkable brick building of 2 stories, at the end of the Vicolo della Fontanella, near the Temple of Fortuna Virilis, and the E. side of the Ponte Rotto. This strange and incongruous structure is covered with fragments of columns and ancient ornaments of various periods, capriciously thrown together, without any regard to the principles of taste or architectural uniformity. On the side fronting the V. della Fontanella is an arch, supposed to have been once a doorway, over which is a long inscription, which has

given rise to more than the usual amount of antiquarian controversy. It is in the worst style of the old rhyming verse, of which the last 5 lines may be quoted as an example :—

" Primus de primis magnus Nicòlaus ab imis,
Erexit patrum decus ob renovare suorum,
Stat Patris Crescens matrisque Theodora nomen,
Hoc culmen clarum caro de pignore gessit,
Davidi tribuit qui Pater exhibuit."

At the upper part of this inscription are numerous initial letters, which would be an inexplicable enigma to any but a Roman antiquary; the Padre Gabrini, however, has endeavoured to show that they represent the titles of Cola di Rienzo, the last of the Roman tribunes : the following explanation of a part of them may be received as a specimen of the whole :—N. T. S. C. L. P. T. F. G. R. S. NIC. D. D. T. D. D. F. S. *Nicolaus, Tribunus, Severus, Clemens, Laurenti (Liberator?), P. (Patriæ?), Teuthonici, Filius, Gabrinius, Romæ, Servator, Nicolaus, dedit, domum, totam, Davidi, Dilecto, Filio, suo.* This conjecture assumes that the long Latin inscription refers also to Cola and to the bequest of the house to his son David. Whatever may be thought of the ingenuity or imagination of the antiquary, it is certain that this pompous phraseology corresponds with the titles assumed by Cola di Rienzo in his official acts. In that extraordinary document, dated from the Piazza of the Lateran, Aug. 1, 1347, citing the emperors and electors to appear before him, which will be found quoted by Zeferino Re, in his curious work ' La Vita di Cola di Rienzo,' published at Forlì in 1828, the Tribune styles himself, " *Nicola severo e clemente, liberatore di Roma, zelatore dell' Italia, amatore del mondo intero, Tribuno augusto.*" On the architrave of one of the windows is the following inscription, ascribed by the antiquaries to Petrarch :—ADSV . ROMANIS . GRANDIS . HONOR . POPVLIS. It can hardly be expected that the true meaning of these inscriptions can ever be much more than mere matter of conjecture; and it would be an unprofitable task to pursue the subject further. It will be sufficient to state that recent writers consider the architecture to belong to the 11th century, and gather from the inscriptions that Nicholas, son of Crescentius and Theodora, fortified the house and gave it to David his son; that this Crescentius was the son of the celebrated patrician who roused the people against the Emperor Otho III.; and that the building may have been inhabited by Cola di Rienzo 3 centuries later (1347). Others suppose that it was destroyed 1313 by Arlotto degli Stefaneschi, and rebuilt by the Roman tribune in its present form. The popular tradition is in favour of this opinion, and there is no doubt that the interest of the building is entirely derived from its presumed connection with the "Spirto gentil" of Petrarch, to whom the author of Childe Harold has given additional immortality :—

" Then turn we to her latest tribune's name,
From her ten thousand tyrants turn to thee,
Redeemer of dark centuries of shame—
The friend of Petrarch—hope of Italy—
Rienzi! last of Romans! While the tree
Of Freedom's wither'd trunk puts forth a leaf,
Even for thy tomb a garland let it be—
The forum's champion, and the people's chief—
Her new-born Numa thou—with reign, alas! too brief."

The style of the edifice and its decorations marks a period when art was at its lowest ebb; and the strange collection of ornaments and fragments of antiquity cannot be regarded as an illustration of the taste and character of the times of, or contemporaneous with, "the last of the Roman Tribunes."

Tor de' Conti, a huge brick tower at the foot of the Quirinal, in the street of the same name and near the Piazza delle Carette, erected by Nicholas I. in 858, and rebuilt in 1216 by Innocent III., both popes being of the Conti family, from whom it derives its name. It formed, like the other towers of the same kind, a place of safety and defence during the troubled times of the middle ages. It was injured by the earthquake of 1348, and was partly pulled down by Urban VIII. The view from the summit will well repay the fatigue of the ascent. This tower, or what now remains of it, is supposed to stand upon, or very near the

site of the temple of Tellus or of the Earth, which was situated near the house of Spurius Cassius, the Consul, who in B. C. 485 was hurled from the Tarpeian rock, and in later times of Pompey.

Torre delle Milizie, on the Quirinal, at the head of the Via Magnanapoli, and within the grounds of the convent of Sta. Caterina da Siena. This large brick tower has been called by the cicerони the Tower of Nero, and pointed out to unsuspecting travellers as the place from which Nero beheld the fire of Rome. We know from Tacitus that the emperor witnessed the destruction of the city from the Esquiline, and the masonry of this building shows that it is of mediæval period. Its construction is generally attributed to Pandulfo della Suburra senator of Rome, in 1210, although some writers suppose that it dates from the reign of Boniface VIII., nearly a century later (1303), and to stand on a site occupied by the barracks in which the troops of Trajan were quartered.

There are two well-preserved specimens of mediæval towers, although smaller, in the same neighbourhood, on the W. declivity of the Quirinal; one, the *Torre del Grillo*, at the corner of the Via del Grillo, behind the Forum of Augustus; and the second in the Via delle 3 Cannelle, which appears to have belonged to the Colonnas from their armorial column upon it; built into one side of it are some good and ancient architectural sculptures, placed here by a certain *Gualdus Arimini*, as stated on an inscription beneath. Both these towers are square, of fine brickwork, and surmounted by a gallery or projecting parapet, the supports of which, in white marble, still remain. There are 2 similar towers, but less well preserved, behind the ch. of S. Martino (p. 180), in the valley between the Esquiline and Viminal hills, and several mutilated ones in the Trastevere; that at the N. extremity of the Ponte Sisto bears the name of the Pierleone family.

§ 21. FOUNTAINS.

†*La Fontana Paolina*, on the Janiculum, the most abundant, and perhaps the most imposing, of all the Roman fountains. It was erected by Paul V. in 1612, from the designs of Fontana: both their names are commemorated in that of the fountain. The elevation of the fountain is an imitation of the façade of a church; it has 6 Ionic columns of red granite, taken from the Temple of Minerva, which stood in the Forum Transitorium (*see* p. 39). Between the columns are 5 niches, 3 large and 2 smaller. In the larger ones 3 cascades fall into an immense basin, and in the smaller niches are 2 dragons, the armorial bearings of the pope, each of which pours out a stream of water into the same basin. The water is collected from springs about the lake of Bracciano, and conveyed to Rome by the aqueduct called the Acqua Paola, which, after forming this noble fountain, serves to turn the chief part of the city flour-mills, situated in the streets between the Janicule and the Tiber. The style of the fountain is not in the best taste, but the effect of the water can hardly be surpassed. The view from this fountain over the whole of Rome and the Campagna is very fine.

Fontana del Tritone, the fountain in the Piazza Barberini, which now occupies the site of the Circus of Flora. It is composed of 4 dolphins supporting a large open shell, upon which sits a Triton, who blows up the water through it to a great height. It is from the design of Bernini.

† *Fontana delle Tartarughe*, in the Piazza of the same name, near the Palazzo Mattei, so called from the 4 tortoises which ornament it. It has 4 bronze youthful figures in very graceful attitudes; one supports a vase, from which the water flows into the basin. The design, by Giacomo della Porta, has been incorrectly attributed to Raphael by Passavant; the figures are by Taddeo Landini.

† *Fontana di Trevi*, the largest and most celebrated of the modern fountains in Rome, was erected by Clement XII. in 1735, from the designs of Niccolò

Salvi. The water is made to fall over artificial rocks; above which, in a large niche in the centre of the façade, is a colossal figure of Neptune standing in his car drawn by horses and attended by Tritons. It was scarcely to be expected that the very questionable taste of this design would escape the criticism of Forsyth: he calls it "another pompous confusion of fable and fact, gods and ediles, aqueducts and sea-monsters; but the rock-work is grand, proportioned to the stream of water, and a fit basement for such architecture as a castel d'acqua required, not for the frittered Corinthian which we find there." The Tritons, horses, &c., and other figures of the fountain, are by Pietro Bracci. The façade of the Palazzo Conti, against which it stands, has 4 columns and 6 pilasters of travertine, of the Corinthian order; between the columns are statues of Salubrity and Abundance, sculptured by Filippo Valle; above them are 2 bas-reliefs,—one by Andrea Bergondi, representing Marcus Agrippa, who brought the Aqua Virgo into Rome; the other by Giovanni Grossi, representing the young virgin who pointed out the springs to the soldiers of Agrippa, as mentioned in the account of that aqueduct (see p. 80). Between the pilasters are 2 rows of windows. The whole is surmounted by an attic, bearing an inscription in honour of Clement XII. Close to the fountain in the Via della Stamperia Camerale is the entrance to the *Sala Dantesca*, a large elegant hall decorated with academic subjects from the Divina Commedia (admittance 2 pauls), where public concerts, balls, and entertainments are frequently given—an agreeable lounge during the winter months.

Fountains of the Piazza Navona.—This piazza contains 3 fountains. Those at the extremities were erected by Gregory XIII. The Triton holding a dolphin by the tail is by Bernini; but there is nothing in any of the figures to call for particular notice. The central fountain, which supports the obelisk brought from the Circus of Romulus, was raised by Bernini in the pontificate of Innocent X. It forms a circular basin, 73 feet in diameter, with a mass of rock in the centre, to which are chained 4 river-gods, representing the Danube, the Ganges, the Nile, and the Rio della Plata. In grottoes pierced in the rock are placed a sea-horse on one side, and a lion on the other. The figures and the design of the whole fountain are almost below criticism; Forsyth calls it "a fable of Æsop done into stone." The Piazza Navona has been already mentioned as the site of the ancient Circus Agonalis, or Circus Alexandri. During the summer months it is inundated twice a week for the amusement of the people, when the appearance of the piazza recalls an ancient Naumachia.

† *Fontana della Barcaccia*, in the Piazza di Spagna, in the form of a boat, from which it derives its name. It was designed by Bernini. It has little beauty to recommend it. The Piazza di Spagna is more celebrated for the magnificent flight of steps leading to the Trinità de' Monti, begun in the reign of Innocent XIII., at the expense of a French nobleman, Geuffier, and finished in 1725, from funds bequeathed by him for that purpose.

Fontana dell' Acqua Felice, more generally called the *Fontana de' Termini*, near the Baths of Diocletian. Under the former name it has been celebrated by Tasso in some of his finest *Rime*. This fountain was designed by Domenico Fontana. It has 3 niches. In the central one is a colossal statue of Moses striking the rock, by Prospero da Brescia, who is said to have died of grief at the ridicule excited by his performance. In the side niches are figures of Aaron, by Giobattista della Porta, and of Gideon, by Flaminio Vacca. The fountain was formerly adorned by 2 ancient Egyptian lions, which have been replaced by modern ones in grey marble; the originals, of black granite, have been removed to the Egyptian Museum at the Vatican. They were found in front of the Pantheon.

Fountains in the Piazza of St. Peter's.—These magnificent but simple vases are better calculated to give general

pleasure than any other fountains in Rome. They were designed by Carlo Maderno. The water is thrown up to a height of about 18 feet, and falls back into a basin of Oriental granite, 15 feet in diameter; it runs over the sides of this into an octagonal basin of travertine, about 28 feet in diameter, forming a mass of spray, upon which the sun at times paints the most beautiful rainbows. The height of the jet above the pavement of the piazza is 64 feet.

Fountains of the Piazza Farnese.—Like the fountains in the Piazza of St. Peter's, these are simple jets falling into magnificent oblong granite basins, each 17 feet long, found in the Baths of Caracalla.

Fountain of the Ponte Sisto, placed opposite the Via Giulia, near the bridge from which it takes its name. This pretty fountain was constructed by Paul V., from the designs of Fontana. It is formed of 2 Ionic columns, supporting an attic. From an aperture in the large niche the water falls in a body into a basin below.

Fontana del Campidoglio, at the foot of the flight of steps leading to the Palace of the Senator on the Capitol. It was erected by Sixtus V., and is ornamented with 3 ancient statues. That in the centre is a sitting marble figure of Minerva, draped with porphyry, found at Cori. The colossal recumbent figures at the side represent the Nile and the Tiber. They were found among the ruins of the Baths of Constantine on the Quirinal, and are referred to the time of the Antonines.

Fountain of the Monte Cavallo, erected by Pius VII., a simple but pretty jet, flowing from a noble basin of grey Oriental granite, 25 feet in diameter, which was found in the Roman Forum, and brought to Monte Cavallo, to complete the decorations in front of the Quirinal palace. This Piazza has been recently much lowered, and a better approach effected by diminishing the declivity of the Via della Dataria, during the works for which immense substructions in rubble-work of Aurelian's Temple of the Sea, extending into the Colonna Gardens, and a portion of the Servian Wall, were discovered.

§ 22. PIAZZAS.

The Piazza di Spagna, Piazza Navona, Piazza del Popolo, and all the great squares in front of the principal churches, are sufficiently described in the account of the monuments or public buildings from which they derive their names. The only one which remains to be noticed is the least attractive, though not the least celebrated, the

Piazza di Pasquino, at the angle of the Braschi Palace, near the Piazza Navona. It derives its name from the well-known torso called the *statue of Pasquin*, a mutilated fragment of an ancient one found here in the 16th centy., and considered to represent Menelaus supporting the dead body of Patroclus. Notwithstanding the injuries it has sustained, enough remains to justify the admiration it has received from artists. Baldinucci, in his Life of Bernini, tells us that it was considered by that sculptor the finest fragment of antiquity in Rome. It derives its modern name from a tailor called Pasquino, who kept a shop opposite, which was the rendezvous of all the gossips of the city, and from which their satirical witticisms on the manners and follies of the day obtained a ready circulation. The fame of Pasquin is perpetuated in the term *pasquinade*, and has thus become European; but Rome is the only place in which he flourishes. The statue of Marforio, which formerly stood near the Arch of Septimius Severus, was made the vehicle for replying to the attacks of Pasquin, and for many years they kept up a constant fire of wit and repartee. When Marforio was removed to the museum of the Capitol, the Pope wished to remove Pasquin also; but the Duke di Braschi, to whom it belonged, would not give his consent. Adrian VI. attempted to arrest his career by ordering the statue to be burnt and thrown into the Tiber; but one of the pope's friends, Lodovico Suessano, saved him, by suggesting that his ashes would turn into frogs, and croak more terribly than before The modern Romans seem

to regard Pasquino as part of their social system: in the absence of a free press, he has become in some measure the organ of public opinion, and there is scarcely an event upon which he does not pronounce judgment. Some of his sayings are extremely broad for the atmosphere of Rome, but many of them are very witty, and fully maintain the character of his fellow-citizens for satirical epigrams and repartee. On the visit of the emperor Francis of Austria to Rome, the following appeared:—"*Gaudium urbis, Fletus provinciarum, Risus mundi.*" On the election of Pope Leo X., in 1440, the following satirical acrostic appeared, to mark the date MCCCCXL.:—"*Multi cæci cardinales creaverunt cæcum decimum (X) Leonem.*" During a bad harvest in the time of Pius VI., when the pagnotta, or loaf of 2 bajocchi, had decreased considerably in size, the passion of the pope for the inscription which records his munificence on so many of the statues in the Vatican was satirised by the exhibition of one of these little rolls, with the inscription "*Munificentiâ Pii Sexti.*" The proceedings of Pius VI. were frequently treated by Pasquino with considerable severity. When the sacristy of St. Peter's was completed the following inscription was placed over the principal door:—"*Quod ad Templi Vaticani ornamentum publica vota flagitabant, Pius VI. fecit,*" &c. Pasquin's reply was as follows:—

"Publica! mentiris; Non publica vota fuere,
Sed tumidi ingenii vota fuere tui."

Canova exhibited his draped figure of Italy for the monument of Alfieri during the French invasion; Pasquin immediately exhibited this criticism:—

"Canova questa volta l' ha sbagliata,
Ha l' Italia vestita, ed è spogliata."

Soon after certain decrees of Napoleon had been put in force, the city was desolated by a severe storm, upon which Pasquin did not spare the emperor:—

"L'Altissimo in sù, ci manda la tempesta,
L'Altissimo qua giù, ci toglia quel che resta,
E fra le Due Altissimi,
Stiamo noi malissimi."

His satires frequently consist of dialogues, of which the following are fair examples:—

"I Francesi son' tutti ladri.
Non tutti—ma Buonaparte."

On the marriage of a young Roman, called Cesare, to a girl called Roma, Pasquin gave the following advice:—"*Cave, Cæsar, ne tua Roma Respublica fiat!*" On the next day the man replied, "*Cæsar imperat!*" Pasquin, however, would not be outdone, and answered, "*Ergo coronabitur.*" His distich on the appointment of Holstenius and his two successors, as librarians of the Vatican, is historically interesting. Holstenius had abjured Protestantism, and was succeeded in his office by Leo Allatius, a Chian, who was in turn succeeded by a Syrian, Evode Assemani. Pasquin noticed these events in the following lines:—

"Præfuit hæreticus. Post hunc, schismaticus. At nunc
Præest Turca. Petri bibliotheca, vale!"

Another remarkable saying is recorded in connection with the celebrated bull of Urban VIII., excommunicating all persons who took snuff in the churches of Seville. On the publication of this decree Pasquin appropriately quoted the beautiful passage in Job, "Wilt thou break a leaf driven to and fro? and wilt thou pursue the dry stubble?" *Contra folium, quod vento rapitur, ostendis potentiam tuam, et stipulam siccam persequeris?*

§ 23. PROMENADES, PUBLIC WALKS, OR PASSEGGIATE.

The municipal authorities of Rome have done much of late years towards increasing and ornamenting these places of public resort.

The most beautiful and frequented is that in the Monte Pincio, occupying all the level space between the Muro Torto and the gardens of the Villa Medicis. These gardens are approached by a fine drive rising from the Piazza del Popolo, constructed in the reign of Pius VII., and by another from the ch. of la Trinita dei Monti. They are handsomely laid out in

flower-gardens, drives, and walks. In the centre is the obelisk, discovered in the Circus of Varianus, noticed at p. 91, and dedicated by Hadrian to Antinous. On the side overlooking the Villa Borghese has been placed an immense urn in Egyptian granite, which formed a fountain in the Piazza di Venezia, but originally found in a vineyard beyond the Porta S. Lorenzo; it is one of the largest masses of this material in Rome, measuring more than 850 cubic feet. From the terraces overlooking the Piazza del Popolo we descry one of the finest prospects of Rome, with the Vatican and Janicule hills in the background. It is from here that the celebrated Girandola, or fireworks on Easter Monday and on the evening after the festival of St. Peter's, are now exhibited. This promenade is the most fashionable and frequented at Rome, especially during the fine afternoons of winter and spring.

The Passeggiata di S. Gregorio, near the ch. of that name and the Coliseum, is planted with mimosas, and affords an agreeable place of resort for the inhabitants of the neighbouring poorer quarters during the heat of the summer months.

Connected with the public walks, may be mentioned the municipal nursery grounds (*Seminanzo Comunale*), nearly opposite the Thermæ of Caracalla, for the purpose of raising plants to ornament the gardens and thoroughfares. They are near the ch. of S. Sisto, on the site of the gardens of the Camenæ, and close to the real locality of the fountain of Egeria (see pp. 87 and 356).

§ 24. BASILICAS.

There are 5 great Basilicas, and 8 lesser ones, in Rome and its immediate vicinity. The first are called Patriarchal, in honour of the patriarchs of the Catholic Church, viz. of Rome itself, of Constantinople, Alexandria, Antioch, and Jerusalem; and are, the Vatican or St. Peter's, the Lateran or St. John's, the Liberian or Santa Maria Maggiore, the Ostian or San Paolo, and San Lorenzo, the two latter being without the walls. Of the minor basilicas, the most remarkable are the Sessorian or Santa Croce in Gerusalemme, the Appian or S. Sebastiano, the Constantinian or SS. Apostoli, the Eudoxian or S. Pietro in Vincula, &c. The five principal basilicas we shall describe first, as constituting the most important ecclesiastical edifices in the capital of Christianity; the minor ones will be included in our description of the churches properly speaking.

Many of the first churches were undoubtedly those edifices which, during the Pagan rule, had served as courts of justice, or seats of the public tribunals, and which as such bore the name of Basilicas. On the establishment of Christianity, or, more properly speaking, when its exercise was permitted in public, after the Peace of the Church under Constantine, the churches which were erected expressly for the new worship appear to have been built on the plan of these pre-existing edifices. Their design was at once simple and grand: the form was oblong, consisting of a nave and two side aisles, which were separated by lines of columns; arches sprang from these columns, supporting the high walls which sustained the wooden roof. These walls were pierced with windows, by which the whole building was lighted. In most instances, the tribune, or *absis*, was raised above the level of the nave, and its vault covered with mosaics. In front there was an enclosed square called the *quadriporticus*, having a colonnade round 3 of its sides; both of which dispositions may be seen in the interesting ch. of San Clemente (see p. 148). The Roman basilicas have undergone numerous additions and alterations in modern times, and many of them have lost their characteristic features; but they still retain their ancient rank as metropolitan churches. The old ch. of St. Peter's had all the peculiarities of the basilica; and for this reason the present building preserves the same title, although all that characterised the original edifice have disappeared. We shall commence our description of the churches with this most magnificent of Christian temples, which

the great historian of the Decline and Fall of the Roman Empire has so truly designated as "the most glorious structure that ever has been applied to the use of Religion."

1. ST. PETER'S.—As early as A.D. 90, St. Anacletus, bishop of Rome, who had received ordination from St. Peter himself, erected an oratory on the site of the present structure, to mark the spot where the remains of the Apostle were deposited after his crucifixion on the hill of S. Pietro in Montorio, and where so many of the early Christians had suffered martyrdom. In 306 Constantine the Great founded a basilica here, which continued from that time to be the great attraction of the Christian world. The façade of this basilica may be seen in Raphael's fresco of the Incendio del Borgo; and the interior is introduced in that representing the coronation of Charlemagne, and still better on a painting in the chapel of Sta. Maria in Portico in the subterranean ch. In the time of Nicholas V. (1450) ruin menaced it, and that pope had already begun a new and more extensive building on the plans of Leon Battista Alberti and Bernardino Rossellini, when the progress of the works was arrested by his death. Paul II. continued the design; but it was advancing very slowly at the accession of Julius II., who determined, with his well-known energy, to resume the works on a grander and more systematic plan. Vasari tells us that he was animated to the task by the design for his tomb, which Michael Angelo had just completed. He accordingly secured the assistance of Bramante, who entered upon his duties in 1503, and began by pulling down a part of the walls which had been erected by his predecessors. His design was a Greek cross, with an hexastyle portico, and an immense cupola in the centre, to be supported upon 4 colossal piers. In 1506 Julius II. laid the foundation of Bramante's building, under the pier against which the statue of S. Veronica now stands. The 4 piers, and the arches which spring from them, were the only parts completed before Bramante's death in 1514. In the previous year Julius had been succeeded by Leo X. The new pontiff appointed as his architects Giuliano di Sangallo, Giovanni da Verona, and Raphael, who has left some very interesting letters relating to his appointment. Sangallo, however, died in 1517, and Raphael was carried off prematurely in 1520. Raphael's plan, which may be seen in Serlio's work on architecture, was a Latin cross; but neither he nor his colleagues had done much more than strengthen the 4 piers, which had been found too weak before the death of Bramante. Leo X. then employed Baldassare Peruzzi, who, despairing of being able to meet the expense of Raphael's plan, changed the design from a Latin to a Greek cross. The death of Leo in 1521 checked the progress of the works, and his two immediate successors were unable to contribute in any material degree towards the execution of the design, so that Peruzzi could do little more than erect the tribune, which was completed during the pontificate of Clement VII. The next pope, Paul III., on his accession in 1534, employed Antonio di Sangallo, who returned to the plan of a Greek cross, and altered the arrangement of the whole building, as may be seen from his model, which is preserved in the Vatican, but he died before he could carry any of them into effect.* The pope appointed Giulio Romano as his successor; but here again the same fatality occurred, and the death of that artist in the same year prevented his entering on the engagement. The work was then committed to Michel Angelo, at the time in the 72nd year of his age. The letter conferring this appointment is still preserved. The pope gave him

* The models of Sangallo's church and of Michel Angelo's cupola are preserved in an apartment on the roof of St. Peter's, over the chapel of St. Gregory. It is entered from the stairs leading to the roof of the Basilica. To visit them a special permission from the head of the Administration of the Fabrica di S. Pietro, now Monsignore Giraud, is necessary, and which will be granted on making a written application to that dignitary. Sangallo's design of a Greek cross would have been preceded by a heavy vestibule, flanked by two detached bell-towers or campaniles.

unlimited authority to alter, or pull down, or remodel the building, precisely on his own plans. Paul III. died in 1549, and his successor, Julius III., in spite of all opposition from contemporary artists, confirmed the appointment of Michel Angelo. Several letters exist, in which the illustrious artist describes the annoyances to which he was subjected in the progress of his task; and one written to him by Vasari is well known, in which he advises him to "fly from the ungrateful Babylon, which was unable to appreciate his genius." Michel Angelo immediately returned to the design of a Greek cross, enlarged the tribune and the 2 transepts, strengthened the piers for the second time, and began the dome on a plan different from that of Bramante, declaring that he would raise the Pantheon in the air. The drum of the dome was completed when the great artist was carried off in 1563, at the age of 89. The chief peculiarity of his dome consisted in being double, leaving a considerable space between the outer and inner walls—a plan which was fortunately adopted by his successors, who finished it on the precise plans and measurements which he had laid down. Another part of his design was to make the front a Corinthian portico like that of the Pantheon, which, combined with the ground plan in the form of a Greek cross, would have allowed the whole mass of dome to be visible from the piazza below. Three years after his death, in 1566, Pius V. appointed Vignola and Pirro Ligorio as his successors, with strict injunctions to adhere in every particular to the designs of M. Angelo. Vignola erected the 2 lateral cupolas, but neither he nor his colleague lived to complete the dome. This honour was reserved for Giacomo della Porta, who was appointed under Gregory XIII.; he brought it to a successful termination in 1590, in the pontificate of Sixtus V., who was so anxious to see it finished, that he devoted 100,000 gold crowns annually to the work, and employed 600 workmen upon it night and day. When the dome was finally completed it was calculated that 30,000 lbs. weight of iron had been used in its construction. Giacomo della Porta continued to be employed by Clement VIII., and adorned the interior of the dome with mosaics. Up to his death, in 1601, the plans of Michel Angelo had been faithfully followed so far as the works had then advanced, and the only portions remaining to be added were the façade and portico. In 1605 Paul V. was elected pope, and, being desirous of seeing the whole building completed during his reign, pulled down all that was then standing of the old basilica, and laid the foundation of the front as it now stands, in 1608. He employed Carlo Maderno, the nephew of Fontana, as his architect, who abandoned the plan of Michel Angelo, and returned to the Latin cross, as originally designed by Raphael. He also built the façade, which all critics concur in condemning as ill suited to the original design. Its great defect is that it conceals the dome, which is so much hidden by the front, that there is no point of the piazza from which it can be combined in its full proportions with the rest of the fabric. The effect of its gigantic size is therefore lost, and the front, instead of being subservient to the dome, is made to appear so prominent that the grandest feature of the building hardly seems to belong to it. Notwithstanding this defect, it can scarcely be doubted that Maderno has been more severely criticised than he deserved. The circumstances which controlled his design seem to have been altogether forgotten, for, although the heavy balconies which intersect the columns of the façade lessen the effect and size, it is obvious that they were necessary for the papal benediction, and that any front in which they did not form an essential part would have been as great an anomaly as the balcony in our own St. Paul's, where it is not required. The judgment of Forsyth, which it has been the fashion to adopt without reflection, dwells on Maderno's works with a harshness of criticism strangely in contradiction to his praise of the nave and vestibule. The plan of the Latin

cross was not a novelty, but merely a return to the designs of Raphael: a proceeding rendered necessary by the determination of the pope to include that portion of the site of the old basilica which had become sacred from its shrines, and which had been entirely excluded in the plan of Michel Angelo. The nave was finished in 1612; the façade and portico in 1614; and the ch. was dedicated by Urban VIII. on the 18th November, 1626. Under Alexander VII., Bernini began in 1667 the magnificent colonnade which surrounds the *Piazza*. Pius VI., in 1780, erected the sacristy from the designs of Carlo Marchionni, gilded the roof of the interior, and placed the 2 clocks on the façade. From the first foundation, therefore, in 1450, to the dedication of the basilica by Urban VIII., the building occupied a period of 176 years; and if we include in the calculation the works of Pius VI., we shall find that it required 3½ centuries to bring the edifice to completion, and that its progress during that period extended over the reigns of no less than 43 popes. The expenses of the works were so great that both Julius II. and Leo X. resorted to the sale of indulgences for the purpose of meeting them. The excess to which this practice was carried is well known to have created that reaction which led to the Reformation. At the close of the 17th century the cost was estimated by Carlo Fontana at 46,800,498 scudi (10,000,000*l.*), exclusive of the sacristy (900,000 scudi), bell-towers, models, mosaics, &c. The space covered by the buildings of St. Peter's is said to measure 240,000 square feet; the original plan of Bramante would have covered 350,000, or about 8 English acres. The annual expenditure on repairs, superintendence, &c., is now 30,000 scudi (6300*l.*).

After this general sketch of the history of this grandest of Christian temples, we shall proceed to a more detailed description of its different parts, beginning with the

Colonnades.—It is scarcely possible to imagine anything so perfectly adapted to the front of the basilica, or so well contrived to conceal the buildings on each side of the piazza, as these noble porticoes. They were designed by Bernini, in the pontificate of Alexander VII. (1657–67), and are generally considered as his masterpiece in architecture. They are semicircular, 55 feet wide, supported by 4 rows of columns, 48 feet high, arranged so as to leave sufficient room between the inner rows for the passage of 2 carriages abreast. The number of columns in the 2 colonnades is 284, besides 64 pilasters. On the entablature stand 192 statues of saints, each 12 feet in height. The whole structure and the statues are of travertine. The area enclosed by these colonnades measures in its greatest diameter or breadth 787 English feet. The colonnades terminate in 2 *Galleries*, 360 feet long and 28 feet wide, which lead to the vestibule of St. Peter's. These galleries are not parallel to each other, converging towards the E., and forming with the front an irregular square, which becomes broader as it approaches the façade of the basilica. This arrangement tends to diminish considerably the effect of the building when seen from the opposite extremity of the piazza; for the eye is quite unable to appreciate the great distance from the end of the colonnades to the façade, and it is only by walking up to the steps that the visitor can believe that there is a space of 296 feet from the point where the colonnades terminate to the front of the basilica. At the bottom of the flight of steps are 2 colossal statues, of St. Peter by *De Fabris*, and St. Paul by *Tadolini*, erected by Pius IX.

The *Façade* is built entirely of travertine, from the designs of Carlo Maderno. It is 379 feet long and 148¼ feet high. It has 3 stories and an attic, with 8 columns and 4 pilasters of the Corinthian order. Each story has 9 windows, and is disfigured by the heavy balconies from which the pope bestows his benediction on certain festivals. The columns are 8¾ feet in diameter and 92½ feet high, including the capitals. On the attic are 13 colossal statues, 18½ feet high, representing the Saviour and

the Twelve Apostles. The inscription on the frieze of the entablature records its completion by Paul V. Five open entrances lead into the magnificent *Vestibule* (K K), 468 feet long, 66 feet high, and 50 feet wide, including the 2 extremities. At each end of the vestibule is an equestrian statue; that on the rt. (M) is Bernini's of Constantine, that on the l. (N) of Charlemagne by Cornacchini. Over the central entrance, and consequently opposite the great door of the basilica, is the celebrated mosaic of the Navicella, representing St. Peter walking on the sea, sustained by the Saviour. It was executed by *Giotto* in 1298, assisted by his pupil Pietro Cavallini, and was placed over the E. entrance to the *quadriporticus* in front of the old basilica. On the destruction of that edifice, the mosaic changed places several times, and was at length placed in its present position. It has suffered much from restorations, and Lanzi says it "has been so much repaired, that it has lost its original design, and seems to be executed by an altogether different artist." There are 3 entrances leading into the basilica, corresponding with these to the vestibule. The bronze doors of the central one, which are only opened on great occasions, belonged to the old basilica, and were executed in the 15th century, by Antonio Filarete, and Simone, brother of Donatello. The bas-reliefs of the compartments represent Our Saviour and the Virgin above, SS. Paul and Peter delivering the keys to Eugenius IV., and below the martyrdoms of St. Peter and St. Paul, and some events in the history of Eugenius IV., during whose pontificate they were cast, particularly the coronation of the emperor Sigismund and the council of Florence. The bas-reliefs of the frame-work are by no means in character with the other subjects; they consist of medallions of Roman emperors, satyrs, nymphs, and even mythological subjects, such as Leda and the Swan, Ganymede, the fable of the Fox and the Stork, surrounded by arabesque reliefs of fruit and flowers, &c. One of the side doors on the l. (L), which is walled up and with a bronze cross in the centre, is called the *Porta Santa*, which is pulled down by the pope on the Christmas-eve of the jubilee, which has taken place every 25th year. The pope begins the demolition of the door by striking it 3 times with a silver hammer, and at the close of the ceremony the dates of the last 2 jubilees are placed over the entrance. The jubilees which have taken place in the present century have been those of 1800, in the pontificate of Pius VII.; and of 1825, in the pontificate of Leo XII.; that of 1850 was not celebrated, owing to the political circumstances of that eventful year. Between the doorways opening into the ch. are 3 inscriptions of some historical interest, and which stood in front of the ancient basilica: the copy of the bull of Boniface VIII. granting certain indulgences on the occasion of the institution of the jubilee in 1300; the verses composed by Charlemagne in honour of Pope Adrian I.; and the grant of certain olive-grounds by Gregory II. to supply oil for the lamps of the church.

The *Interior*, in spite of all the criticisms of architects, is worthy of the most majestic temple of the Christian world. Whatever may be the defects in particular details, whatever faults the practised eye of the architect may detect in some of the minor ornaments, we believe that the minds of most persons who enter it for the first time are too much absorbed by the unrivalled unity of its proportions to be influenced by such professional pedantry. The one great defect is the apparent want of magnitude which generally strikes every one at first sight. The mind does not at once become conscious of its immensity, and it is only after its different parts have been examined, and perhaps only after several visits, that the gigantic scale of the building can be appreciated. There can be no doubt that the colossal size of the statues contributes to a certain degree to diminish the real magnitude of the building; the eye is so unaccustomed to figures of such proportions, that they supply a false standard by which the spectator measures the details of the edifice around,

without being immediately sensible of the fact.

"But thou, of temples old, or altars new,
Standest alone—with nothing like to thee—
Worthiest of God, the holy and the true.
Since Zion's desolation, when that He
Forsook his former city, what could be,
Of earthly structures, in his honour piled,
Of a sublimer aspect? Majesty,
Power, glory, strength, and beauty—all are aisled
In this eternal ark of worship undefiled.

"Enter: its grandeur overwhelms thee not;
And why? it is not lessen'd; but thy mind,
Expanded by the genius of the spot,
Has grown colossal, and can only find
A fit abode wherein appear enshrined
Thy hopes of immortality; and thou
Shalt one day, if found worthy, so defined,
See thy God face to face, as thou dost now
His Holy of Holies, nor be blasted by his brow."
Childe Harold.

The measurements of St. Peter's have been stated very differently by the several authorities. On the central pavement of the nave are marked the respective lengths of St. Peter's and of some of the other principal churches of Christendom. St. Peter's is there stated to be 837 palms within the walls, without 862·8 (*additis parietibus*), which, calculating the palm at 8·795 English inches (or 8⅘ nearly), will give 613½ Eng. ft.; St. Paul's, London, 710 palms (520½ ft.); Milan Cathedral, 606 palms (443 feet); St. Paul's, Rome, 572 palms (419¼ ft.); St. Sophia, Constantinople, 492 palms (360½ feet). The height of the nave near the door is 152½ ft., the width at this portion is 119 palms (87½ ft.). The width of the side aisles is 46 palms (33¾ ft.). The width of the nave and side aisles, including the pilasters that separate them, is 262 palms (197¾ ft.) The extreme length of the transepts, from end to end, is 446½ ft. The height of the baldacchino, from the pavement to the top of the cross on it, is 95¼ ft. The circumference of the 4 great pilasters that support the dome is 253 ft. The diameter of the cupola, including the outer walls, is 195½ ft.; the diameter of the interior of the cupola is 139 ft., 3 ft. less than that of the Pantheon. The height of the dome from the pavement to the base of the lantern is 405 ft.; from the pavement to the top of the cross outside, 448 ft. According to these measurements, St. Peter's exceeds our St. Paul's, in length, by 93½ ft.; in height to the top of the cross, by 64 ft.; and in the diameter of the cupola, including the thickness of its walls, by 50 ft.*

The *Nave* (A A) is vaulted and ornamented with sunken coffers, richly decorated with gilding and stucco ornaments. Five massive piers, supporting 4 arches, separate the nave from the aisles: each pier is faced with 2 Corinthian pilasters in stucco, having 2 niches between them; the lower niches contain colossal statues of saints, founders of the different religious orders. Corresponding with the great arches of the nave are chapels in the side aisles, which tend to break the general effect by their interrupting lines, and reduce the aisles to the appearance of passages. With the exception of the upper portions of the pilasters, the walls and piers are generally faced with slabs of marble, richly varied with medallions and other sculptures. Many of the upper decorations are in stucco; the two recumbent Virtues over each arch are of this material. The pavement is entirely composed of marbles, originally from the designs of Giacomo della Porta and Bernini. The portion in the rt. aisle near the Porta Santa, and opposite the Capella della Pieta, recently completed, is extremely beautiful. The *Basins* for holy water, supported by cherubs, afford a striking example of the immense scale of the building. On entering the ch. the cherubs appear of the size of ordinary children, and it

* To render our description of St. Peter's more intelligible, we have inserted a groundplan of the interior of the Basilica; to the place of each object worthy of notice letters and numbers are affixed—the Roman capitals indicate the great features of the building, the numerals the chapels and altars, the smaller letters the sepulchral monuments. The same system has been adopted in the more detailed plan of the subterranean church, at p. 110, and in those of the other ecclesiastical edifices inserted in the text. In the plan of St. Peter's the outline of the crypt has been introduced, but in a lighter shade, to show its form and place relative to the more modern church. The circular dotted lines show the position of the dome and several cupolas, by which the interior of the Basilica receives its light.

Ground Plan of St. Peter's.

A A. Nave.
B. Tribune.
C C. Transepts.
D D^1 D^2 D^3. Pilasters of Great Dome.
E. Statue of St. Peter.
F. Chair of St Peter and Altar.
G. Entrance to Sacristy.
H. Entrance to Cupola.
K K. Great Vestibule.
L. La Porta Santa.
M N. Statues of Constantine and Charlemagne.

Chapels and Altars of—

1. La Pietà.
2. The Crucifix.
3. S. Sebastian.
4. The Sacrament.
5. The Madonna del Soccorso.
6. S. Jerome.
7. S. Basil.
8. S. Wenceslaus.
9. S. Processus.
10. S. Erasmus.
11. La Navicella.
12. S. Michael.
13. S. Petronella.
14. SS. Peter & Tabitha.
15. High Altar.
16. SS. Peter & John.
17. S. Leo.
18. The Virgin.
19. SS. Peter and Paul.
20. S. Thomas.
21. Crucifixion of S. Peter.
22. S. Francis.
23. SS. Peter and Andrew.
24. The Transfiguration.
25. S. Gregory the Great.
26. The Choir.
27. The Presentation of the Virgin.
28. The Baptistery.

Sepulchral Monuments of—

a. Leo XII.
b. Christina of Sweden.
c. Innocent XII.
d. Countess Matilda.
e. Sixtus IV.
f. Gregory XIII.
g. Gregory XIV.
i. Gregory XVI.
k. Benedict XIV.
l. Clement XIII.
l. Clement X.
m. Urban VIII.
n. Paul III.
o. Alexander VIII.
p. Alexander VII.
q. Pius VII.
r. Pius VIII.
s. Innocent XI.
t. Last Pope.
u. Innocent VIII.
v. The Stuarts.
x. Pius VI.
y. Leo XII.

The portion in a lighter tint represents the subterranean church; the circular dotted lines the several cupolas.

is only when they are approached or compared with the human figure that they are found to be in reality that of full-grown persons.

The *Dome* is the great object which commands the admiration of the stranger who visits St. Peter's for the first time. Its measurements have already been given. Nothing can surpass the magnificence of its stupendous vault, resting on the 4 colossal piers; and no language can do justice to its sublime effect. The surprise of the beholder is increased by the recollection that there is another outer cupola, and that the stairs which lead to its summit pass between the two. Each of the 4 piers that support it has 2 recesses, one above the other, looking towards the high altar (15). The lower ones (D, D^1, D^2, D^3) contain the statues of S. Veronica holding the Sudarium, by *Francesco Mochi*; S. Helena with the Cross, by *Andrea Bolgi*; S. Longinus, the soldier who pierced the side of our Saviour, by *Bernini*; and St. Andrew, by *Fiammingo* (Du Quesnoy). Each of these is about 16 feet high. The St. Andrew is that which possesses the greatest merit as a work of art. Above them are 4 balconies, in which are preserved the relics of the respective saints. In that over the statue of S. Veronica is kept the *Sudarium*, or handkerchief, containing the impression of the Saviour's features, which is exhibited with so much ceremony to the people during the holy week. In the balcony over St. Helena is a portion of the true cross; and in that over St. Andrew the head of the saint, which was stolen in 1848, but subsequently recovered, having been hidden outside the walls between Porta di Cavalligeri and Porta S. Pancrazio, where a statue of St. Andrew has been erected by Pius IX. No one is allowed to visit these relics who has not the rank of a canon of the Church; and it is said that the sovereigns and princes who have been admitted to examine them have first received that rank as an honorary distinction. The spiral columns in the recesses of the balconies belonged to the old basilica. Above these recesses, on the spandrils of the arches, are 4 mosaic medallions, representing the *Evangelists*, with their emblems; the pen in the hand of St. Luke is 7 feet long. On the frieze, running round the circumference of the base of the dome, is the following inscription in mosaic; the letters are 6 ft. long: TV. ES. PETRVS. ET. SVPER. HANC. PETRAM. AEDIFICABO. ECCLESIAM. MEAM. ET. TIBI. DABO. CLAVES. REGNI. COELORVM. The *drum* of the cupola is formed of 32 coupled pilasters of the Corinthian order, and pierced with 16 windows. The cupola above is divided into 16 compartments, ornamented with gilded stuccoes and 4 ranges of mosaics, the lowest representing the Saviour, the Virgin, and the Apostles. On the ceiling of the lantern is a mosaic of the Almighty, by Marcello Provençal, from a painting of Cav. d'Arpino. "The cupola," says Forsyth, "is glorious, viewed in its design, its altitude, or even its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the taste, it expands the soul. The very air seems to eat up all that is harsh or colossal, and leaves us nothing but the sublime to feast on:—a sublime peculiar as the genius of the immortal architect, and comprehensible only on the spot. The 4 surrounding cupolas, though but satellites to the majesty of this, might have crowned 4 elegant churches. The elliptical cupolettas are mere expedients to palliate the defect of Maderno's aisles, which depend on them for a scanty light."

The *Baldacchino*, or grand canopy covering the high altar (15), stands under the centre of the dome. It is of bronze, supported by 4 spiral columns with composite capitals, and covered with the richest gilt ornaments and foliage. It is 95½ feet high to the summit of the cross. It was cast from the designs of *Bernini* in 1633, partly from the 8374 lbs. of bronze stripped from the Pantheon, partly from metal purchased at Venice by Urban VIII., whose armorial device, 3 *bees*, may be recognised on several parts of the work. The cost of the

gilding alone is said to have been 40,000 scudi; of the whole canopy 100,000, nearly 22,000*l*. The *High Altar*, under the baldacchino, stands immediately over the relics of St. Peter. It is only used on the great festivals of the Church, and the Pope alone can celebrate mass at it, or a cardinal, when authorised by a special Apostolic brief. The sunk space before the *Confession* is surrounded by a circular balustrade of marble. On this are suspended 93 lamps, which are burning night and day. A double flight of steps leads down to the shrine. The first object which attracts attention is the kneeling statue of Pius VI. (*x*), one of the finest works of *Canova*. The pope is represented praying before the tomb of the Apostle: the attitude and position of the figure were prescribed by Pius himself during his captivity. On the rt. side of the nave, placed against the last pier, is the well-known bronze *Statue of St. Peter* (E), on a marble chair, with the foot extended. On entering the basilica, devotees kiss the toe of this foot, pressing their forehead against it after each salutation. Some antiquaries state that it was cast by St. Leo from the bronze statue of Jupiter Capitolinus; other writers of more recent date assert that it is the identical statue of Jupiter himself, transformed into that of the Apostle. The rude execution of the figure conclusively proves that it is not a work of classical times; and it seems much more likely to belong to the early ages of Christianity, when sculpture, like architecture, was copied from heathen models.

The *Tribune* (B), decorated from the designs of Michel Angelo, is very rich in ornaments: at the farther end is the famous *Chair of St. Peter* in bronze (F); it encloses the identical one in which, according to the Church tradition, St. Peter and many of his successors officiated. The bronze covering was executed by *Bernini* in 1667. It is supported by four fathers of the Church,—St. Augustin and St. Ambrose of the Latin, St. Chrysostom and St. Athanasius of the Greek. Between these and beneath the chair a handsome altar was dedicated with great pomp in January, 1859, by Pius IX. The side walls of the Tribune have been disfigured by inserting a series of inscriptions relative to the publication here, in Dec. 1854, of the dogma of the Immaculate Conception, with the names of all the cardinals and prelates who were present on that occasion.

The *Sepulchral Monuments*, with the exception of those of recent date, are, for the most part, scarcely worthy of St. Peter's as works of art. Many of them have allegorical figures in the style of Bernini. The altars of the chapels are, for the most part, decorated with mosaic copies of celebrated paintings, and as a whole it is difficult to imagine a series more beautifully executed. We shall notice the most remarkable of these, and the principal tombs, in making the circuit of the basilica. Beginning from the tribune, on the rt. of St. Peter's chair is the mausoleum of Paul III. (*n*), by *Guglielmo della Porta*, to whom its execution was confided, by the advice of Michel Angelo. It is the finest of the sepulchral monuments in St. Peter's. The statue of the pope is of bronze: the 2 allegorical female figures, in marble, of Prudence and Justice are said to be portraits of the pope's mother, Giovanna Caetani, and of his sister, Giulia Farnese. The Justice is said to have been so truly modelled to nature as to render drapery necessary; the present in painted lead was added by Bernini. This monument, which formerly stood where the statue of St. Veronica now is, cost 24,000 scudi; the statues of Peace and Abundance, at present in the Farnese Palace, formed pendants to those remaining, and were removed in 1629, when the tomb was placed where it now stands by Urban VIII. On the opposite side of the tribune is the monument of Urban VIII (*m*). The bronze statue of the pope is by *Bernini;* those of Justice and Charity, in marble, by his pupils. Proceeding onwards along the S. side of the building by the l. transept, the first mosaic we meet with (16) is a copy of Mancini's St. Peter and St.

John. Opposite to it is the tomb of Alexander VIII. (*o*) (Ottobuoni), by *Arrigo di San Martino:* it has a bronze statue of the pope, and 2 marble figures of Religion and Prudence, by *Angelo Rossi;* the bas-relief represents the canonization of 5 saints by this pope. Near it is the altar of St. Leo (17), over which is the immense bas-relief by *Algardi*, representing that pope threatening Attila with the vengeance of St. Peter and St. Paul if he should approach Rome: it is perhaps the largest bas-relief ever executed in marble. In front of it is a circular marble slab covering the remains of Leo XII., with an inscription written by himself. Further on towards the transept is the tomb of Alexander VII. (*p*), the last work of *Bernini*. The pope is represented kneeling, surrounded by 4 allegorical figures of Justice, Prudence, Charity, and Truth: the latter, only by Bernini, was considered by Innocent XI. so naked as to necessitate the drapery which now covers it. Opposite this tomb is a finely-coloured oil painting on slate by *Francesco Vanni* (19), representing the Fall of Simon Magus; it is one of the few pictures in oil in this basilica. Entering the S. transept, at the central altar (21) is a copy in mosaic of Guido's celebrated picture of the Crucifixion of St. Peter. The mosaic of the Incredulity of St. Thomas at the adjoining altar, dedicated to him (20), is from a picture by Camuccini, and, on the opposite side, in the chapel, of St. Francis receiving the *Stigmata* (22), after the painting by Domenichino, now in the ch. of the Cappuccini. Farther on, over the altar of St. Peter and St. Andrew (23), is the mosaic of Ananias and Saphira, from Roncalli's picture in S. Maria degli Angeli; and opposite over the door G leading to the sacristy, the last raised sepulchral monument in St. Peter's, that to Pius VIII. by *Tenerani*, a poor work, on which the Pontiff is represented in the foreground upon his knees, with a statue of the Saviour behind, in the act of giving his benediction to the Pontiff, and others of St. Peter and St. Paul on either side; two alto-relievos of Justice and Mercy are on the pediment below; this monument was raised from a legacy of Cardinal Albani, who was Secretary of State during Pius VIII.'s short pontificate. The mosaic over the altar of St. Gregory the Great (25) represents the Miracle of that saint, from A. Sacchi's picture in the Pinacotheca. Close by is the tomb of Pius VII., by *Thorwaldsen* (*q*), erected at a cost of 27,000 scudi, bequeathed for that purpose by his devoted minister and friend Cardinal Consalvi. The pope is represented seated upon his throne between 2 angels or genii representing History and Time, and lower down 2 larger figures of Power and Wisdom. By some the tomb is not regarded as worthy of its great sculptor, or of one of the most benevolent and virtuous pontiffs who ever wore the papal tiara. Against the pier opposite is the altar of the Transfiguration (24), over which is the mosaic copy of Raphael's celebrated picture of that subject, the copy being somewhat larger than the original painting. From here entering the l. aisle, under the arcade is the tomb of Leo XI. (*r*), by *Algardi*, with a bas-relief representing the abjuration of Henry IV. of France, before the pope's legates, one of whom was Cardinal de Medicis, afterwards Leo XI. Opposite is that of Innocent XI. (*s*) (Odescalchi), by *Monot*, a French artist: the bas-relief represents the raising of the siege of Vienna by John Sobieski; the 2 marble figures Religion and Justice. The *Capella del Coro* or the Choir (26) near here, in which divine service is celebrated daily before the assembled canons, has 3 rows of stalls and 2 fine organs; the walls and ceiling are richly decorated with gilding and stucco ornaments, from the designs of *Giacomo della Porta*. The mosaic altarpiece of the Conception is a copy of the picture by Pietro Bianchi now in Sta. Maria degli Angeli. Under the arch leading to the neighbouring chapel is the tomb of Innocent VIII. (*u*), of the Cibo family: it is entirely of bronze, and is a very fine work of *Pietro* and *Antonio Pollajuolo:* on a bracket is a sitting statue of the Pope, holding a spear-head, in allusion to

the gift of Bajazet II. to the pontiff of the spear which pierced the side of our Saviour. Opposite is the memorial in stucco of Gregory XVI. (*t*); the niche it occupies is appropriated as the temporary resting-place of the last pontiff, whose remains lie here until the death of his successor, when they are removed to the subterranean ch. or placed in a separate monument. The *Chapel of the Presentazione* (27) contains a mosaic copy of the Presentation of the Virgin in the Temple, by Francesco Romanelli. Close to this chapel are 2 monuments which will not fail to interest the English traveller. The first on the rt. hand, over the door (H) leading to the roof and the dome, is that of Maria Clementina Sobieski, wife of the Pretender James III., called here Queen of Great Britain, France, and Ireland: she died at Rome in 1745. It consists of a porphyry sarcophagus with alabaster drapery and a Genius holding a medallion portrait of the queen in mosaic, and was designed by *Filippo Barigioni*, and executed by *Pietro Bracci*, at the expense of the "Fabbrica" of St. Peter's. Opposite to this is *Canova's Monument of the Stuarts* (r). It represents the entrance to a mausoleum guarded by genii, which, having appeared too naked to the over-fastidious authorities in the time of Leo XII., have been breeched with stucco drapery. The principal expense of this monument was defrayed from the privy purse of George IV. The following is the inscription:—

JACOBO III.
JACOBI II. MAGNÆ BRIT. REGIS FILIO,
KAROLO EDVARDO,
ET HENRICO, DECANO PATRVM CARDINALIVM,
JACOBI III. FILIIS,
REGLÆ STIRPIS STVARDIÆ POSTREMIS,
ANNO MDCCCXIX.

BEATI MORTUI
QUI IN DOMINO MORIUNTUR.

"Beneath that unrivalled dome," says Lord Mahon, "lie mouldering the remains of what was once a brave and gallant heart; and a stately monument from the chisel of Canova, and at the charge, as I believe, of the House of Hanover, has since arisen to the memory of JAMES THE THIRD, CHARLES THE THIRD, AND HENRY THE NINTH, KINGS OF ENGLAND,—names which an Englishman can scarcely read without a smile or a sigh! Often at the present day does the British traveller turn from the sunny crest of the Pincian, or the carnival throng of the Corso, to gaze in thoughtful silence on that mockery of human greatness, and that last record of ruined hopes! The tomb before him is of a race justly expelled; the magnificent temple that enshrines it is of a faith wisely reformed: yet who at such a moment would harshly remember the errors of either, and might not join in the prayer even of that erring Church for the departed, 'REQUIESCANT IN PACE!'" The title of King of England is only given here to the first Pretender, whilst we shall see it applied to all three in the subterranean church, where their remains are in reality deposited. The chapel of the Baptistery (28), the last on this side of the basilica, contains the ancient vase of red porphyry which formed the cover of the tomb of the emperor Otho II., as it did more anciently that of Hadrian; it now serves as a baptismal font. The mosaic of the Baptism of Christ is a copy from Carlo Maratta; the St. Peter baptizing his gaolers in the Mamertine prisons is from Passeri; and the Baptism of the Centurion is from a picture by C. Procaccini.

In the N. side aisle beginning from the entrance door, the first chapel is called the *Capella della Pietà* (1), from the celebrated *Pietà* by *Michel Angelo*, a marble group representing the Virgin with the body of the dead Saviour on her knees. It was one of the great sculptor's first works, being executed when he was only in his 24th year, at the expense of the French ambassador, Cardinal Jean de Villiers, abbot of St. Denis. The critics of Michel Angelo's own time objected to the youthful appearance of the Virgin, and to the Son being represented older than the mother: but he justified it on the ground that it afforded an additional

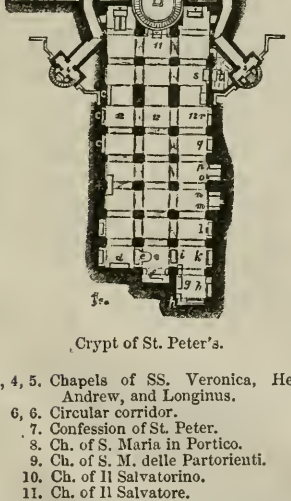
proof of the pure and spotless character of the Virgin. The group is not seen to advantage in its present position, and indeed seems lost: some portions of it are extremely beautiful, and it is much to be regretted that it is not better placed. Michel Angelo has inscribed his name on the girdle of the Virgin; it is said to be the only work on which he ever did so. In the well-known letter written by Francis I. to Michel Angelo in 1507, in which the king requests him to send some of his works to Paris to adorn one of the royal chapels, this Pietà and the statue of Christ in S. Maria sopra Minerva are particularly mentioned. The king entreats M. Angelo to sell to the bearer of his letter, who was the painter Primaticcio, some works of the same kind, "pour l'amour de moi," and describes these productions "comme de choses que l'on m'a asseuré estre des plus exquises et excellentes en votre art." On each side of the altar of the Capella della Pietà are 2 smaller chapels, enclosed by bronze doors: that on the l., built from the designs of Bernini, called Del Crocifisso (2) from containing a crucifix sculptured by Pietro Cavallini, and a mosaic by *Cristofori*, representing St. Nicholas of Bari. Here are preserved the principal relics belonging to St. Peter's, from which they are conveyed in great ceremony to the balcony over the statue of St. Helena when exposed to public view on great festivals. The other chapel, called the *Capella della Colonna Santa*, contains a column, in white marble, said to have been brought from the Temple at Jerusalem, and to be the one against which our Saviour leaned when he disputed with the doctors; it is highly ornamented with reliefs and spiral flutings, and is enclosed in a pyramidal cage of iron-work. Here also is a marble Sarcophagus, on which formerly stood the baptismal font, and bears the name of Anicius Probus, prefect of Rome in the 4th century. It has five compartments with bas-reliefs representing Christ and the apostles; and, though highly interesting as a Christian monument, is less remarkable as a work of art than the sarcophagus of Junius Bassus in the subterranean church. Returning into the aisle, is the statue of Leo XII. (*a*) by Fabris, raised by Gregory XVI., who caused that of Innocent XII., which stood here, to be removed; and opposite to it the monument of Christina queen of Sweden (*b*), who died at Rome in 1689. It was erected by Innocent XII., from the designs of *Carlo Fontana*, and is ornamented with a bas-relief by *Teudon*, a French artist, representing the queen's abjuration of Protestantism in the cathedral of Innspruck, in 1655. The mosaic in the adjoining chapel of St. Sebastian (3) is a copy of the picture of the martyrdom of the saint, by Domenichino, now in Sta. Maria degli Angeli. Under the next archway are the monuments to Innocent XII. (*c*), by *Filippo Valle*, in which the pope is represented sitting, supported by Charity and Justice; and that of the Countess Matilda (*d*), by *Bernini;* she died in 1115, and was buried in the convent of St. Benedict at Mantua; Urban VIII. had her remains removed to St. Peter's in 1635; the bas-relief on the front of the sarcophagus represents Gregory VII. giving absolution to the emperor Henry IV. in the presence of the countess. The *Chapel of the Holy Sacrament* (4) contains, among other rich ornaments, a beautiful tabernacle of lapis lazuli and gilt bronze in the form of Bramante's circular temple at S. Pietro in Montorio. The altarpiece of the Trinity is a fresco by *Pietro da Cortona*, who designed the stucco bas-reliefs and mosaics of the roof and cupola. This chapel contains, before the altar of St. Maurice, the tomb of Sixtus IV. (*e*), in bronze, ornamented with bas-reliefs by *Antonio del Pollajuolo*, a very beautiful specimen of sepulchral sculpture. Julius II., of the same family, is also buried under this monument; the only memorial to this extraordinary pontiff, who so mainly contributed to the raising of the magnificent edifice in which his ashes now lie so neglected, being a small marble slab let into the pavement; the wish of the ambitious pope to be interred in the tomb by Michel Angelo now erected

in the ch. of S. Pietro in Vincoli having never been fulfilled—an eternal stigma on his family, whom he had enriched and raised to power, and on the heads of that church whose temporal interests he had so greatly advanced. The mosaic altarpiece in this chapel is a copy of M. A. Caravaggio's Entombment in the Pinacotheca of the Vatican Under the adjoining arch is the tomb of Gregory XIII. (*f*), of the Buoncompagni family, during whose pontificate took place the reform of the calendar: it is by *Camillo Rusconi;* the statue of the pope is supported by figures of Religion and Power. The bas-relief in front represents the correction of the calendar. Opposite is the tomb of Gregory XIV. (*g*), a simple urn in stucco with an empty undecorated niche, owing probably to his having made few cardinals during his short reign, or not having laid the foundation of a princely house like that of his opposite neighbour, as was the case with his namesakes Gregory XIII. and XVI., whose families and cardinals have raised such costly memorials to them. The mosaic on the altar of St. Girolamo (6), on the great pier, is a copy of Domenichino's Communion of St. Jerome. The *Chapel of the Madonna del Soccorso* (5), erected by Gregory XIII., from the designs of Michel Angelo, was built by Giacomo della Porta. The cupola is covered with mosaics designed by Girolamo Muziani, which have been highly praised. In this chapel the remains of St. Gregory Nazianzenus are deposited. Before the altar is the slab-tomb of Gregory XV.; and on one side the gorgeous monument of Gregory XVI. (*h*), from the designs of Amici, erected at the expense of the cardinals he created during his long pontificate. Near it is the tomb of Benedict XIV. (*i*), by *Pietro Bracci:* with a statue of the pope, and 2 figures of Science and Charity. This learned pontiff was worthy of a monument by the first artist in Italy. The opposite chapel, dedicated to St. Basil (7), has a mosaic altarpiece, after Subleyra's picture of the saint celebrating mass before the Emperor Valens. In the rt. transept are some mosaics and statues: St. Wenceslaus, king of Bohemia, from Caroselli's painting (8); the Martyrdom of SS. Processus and Martinianus (9), from Valentin's; the Martyrdom of St. Erasmus (10), from Poussin's; the statues of S. Jerome, by *Pietro Bracci;* S. Cajetano, by *Carlo Monaldi;* S. Giovanni Calasanzio, by *Spinazzi;* and S. Bruno, by *Stoldtz.* Under the arch beyond this the mosaic over the altar of la Navicella (11), of Our Saviour coming to the rescue of St. Peter when the vessel was sinking, is from a painting by Lanfranco. Opposite is the magnificent Tomb of Clement XIII. (*k*), by *Canova*, one of the few specimens of really fine sculpture in St. Peter's. This was the work which established Canova's fame, and is still considered by many as his masterpiece; it was finished when he was 38 years of age, and after 8 years' labour. The pope, a fine expressive figure, is represented praying; on one side is the genius of Death sitting with his torch reversed, the most perfect piece of sculpture in the basilica; on the other is the figure of Religion holding the cross. The lions at the angles have received unqualified admiration; the sleeping one ranks among the finest efforts of modern sculpture. The mosaic beyond it (12) is a reproduction of the St. Michael by Guido in the Capuccini church. That of S. Petronilla (13), at the extremity of the aisle, is a copy from Guercino's picture in the Pinacotheca of the Capitol, and is considered the finest work of this class in St. Peter's. The tomb of Clement X. (Altieri) (*l*), near it, is by *Rossi:* the statue of the pope is by *Ercole Ferrata.* The mosaic of St. Peter resuscitating Tabitha (14), over the opposite altar, is after a painting by Costanzi.

Most of the altars in St. Peter's are flanked by elegant Corinthian columns, many of grey and red Sardinian granite, others of a handsome red marble, with numerous white veins, from the Sabine mountains, called *Cottanella*

The *Grotte Vaticane*, or *subterranean Church.*—(Admission for gentlemen is easily obtained on applying at the Sa-

cristy in the forenoon between 9 and 12, except on festivals; but no female is allowed to enter, except on Whit Sunday, or with a special permission from the Cardinal Archpriest of St. Peter's, to procure which it is necessary to address a petition to the Pope, through the Cardinal Datario—a mere form. This will be managed by the people at Piale's and Spithöver's Libraries without any trouble, and on payment of a small gratuity to the employé.) As the persons who show the Grotte are in general provided with only a single light, it will be as well for visitors to carry with them a few small wax tapers, *and to insist on seeing everything mentioned in the following description*, the cicerone being generally in a hurry to get over his task and to receive his fee.



Crypt of St. Peter's.

2, 3, 4, 5. Chapels of SS. Veronica, Helena, Andrew, and Longinus.
6, 6. Circular corridor.
7. Confession of St. Peter.
8. Ch. of S. Maria in Portico.
9. Ch. of S. M. delle Partorienti.
10. Ch. of Il Salvatorino.
11. Ch. of Il Salvatore.
12. Nave and aisles of Grotte Vecchie.

Tombs of—*a* Junius Bassus; *c c c* of the Stuarts; *d* Gregory V.; *e* Otho II.; *f* Alexander VI.; *g* Pius II. and III.; *h* Boniface VIII.; *i* Adrian IV.; *k* Nicholas V.; *l* Paul III.; *m* Julius III.; *n* Nicholas III.; *o* Urban VII.; *q* Marcellus II.; *r* Innocent IX.; *s* Card. Eroli; *t* Agnese Colonna; *x* Monument of Pius VI.

The subterranean ch. consists of 2 distinct portions—the *Grotte Nuove* and *Grotte Vecchie*. The Grotte Nuove being a circular corridor, from which open some more ancient chapels, and the 4 under the statues of SS. Veronica, Andrew, Longinus, and Helena, in the basilica above, with the chapel of the Confession in the centre, they correspond, consequently, to the area beneath Michel Angelo's dome. The Grotte Vecchie occupy the space beneath the nave of the modern basilica, extending to nearly opposite the chapel of the Sacrament and Choir; they formed the crypt, properly speaking, of the more ancient edifice erected by Constantine.

The *Grotte Nuove* were in a great measure remodelled by Paul V., retaining some of the more ancient chapels, who made them a receptacle for several monuments of art that existed in the old basilica. The Grotte Vecchie have undergone little change, except in having the pavement of the old ch. laid down on their floor, and having had several of the sepulchral urns of the early popes and historical personages, which stood under the portico and in the aisles of the old basilica, removed to them. The entrance to the subterranean ch. is by a flight of stairs behind the statue of S. Veronica (2), and opening into the circular corridor of the Grotte Nuove; on entering which and turning to the rt. are 2 of the original chapels, the first dedicated to Sta. Maria in Portico, also called the *Madonna della Bocciata*, from a picture of the Virgin in it, attributed to *Simone Memmi*, which stood under the portico of the old basilica. On either side are several ancient tombs, statues of Saints John and Matthew from the monument to Nicholas V., and one of St. Peter, which stood under the portico of the old ch., by Paolo da Siena; several early Christian inscriptions, a statue of Benedict XI., and a view of the old basilica of St. Peter's. Re-entering

the circular corridor, and opposite to the entrance of the last chapel, is the *Capella del Salvatorino* (10), and near it the marble cross which crowned the front of the primitive basilica. Between the chapel of S. M. del Portico and the next, dedicated to the *Madonna delle Partorienti* (9), is a curious mosaic of our Lord giving his benediction: it is of the 10th centy., and stood over the tomb of Otho II. in the atrium of the old basilica. This chapel contains statues of the two St. James' from Nicholas V.'s monument, several Christian inscriptions of the 5th and 6th centuries, a mosaic of the Virgin of the 8th, and another of an angel, after Giotto (?), &c. In the recess on the rt. of the altar were interred Popes Leo II., III., and IX., until removed to the upper ch. by Leo XII. In other parts of this chapel are a half-figure of Boniface VIII., attributed to *Andrea da Pisa*, a portrait in mosaic of Pope John VII., and the painting of the Virgin, which gives its name to the chapel, &c. In the corridor (6) beyond and leading to the chapel of St. Andrew (4) are several inscriptions, one relative to the draining of the cemetery of the Vatican by Pope St. Damasus in the 4th century, remarkable, like all those of that pope, for the elegant form of the letters; it is in Latin verse; and numerous fragments of sculpture, the most remarkable being, statues of Saints Bartholomew and John, from the monument of Calixtus III.; of 4 Doctors of the Church, with 2 angels, from that of Nicholas V.; an inscription of the time of Gratian, Valentinian, and Theodosius, relative to certain properties held by the basilica, &c. The entrance to the *Grotte Vecchie* is near here. The *Grotte Vecchie* consist of 3 parallel corridors, separated by massive pilasters supporting low arches, on which rests the floor of the central nave of the basilica above. In these *grotte* have been placed the sepulchral urns of several of the popes and historical personages which stood in the old basilica, or who have been interred here since the erection of the modern one.* Near the entrance of what we may call the S. nave or corridor is the marble inscription or copy of the celebrated donation to the Church of all her possessions by the Countess Matilda in 1102. The altar of the Salvatore (11), at the extremity of the central corridor, has a curious bas-relief of the Virgin by *Arnolfo*, which once stood over the monument of Boniface VIII.; and before it are the graves of Charlotte Queen of Cyprus (ob. 1487) and of Pius VI. Under one of the neighbouring arches in the S. aisle are the urns (*c c c*) of the 3 last princes of the house of Stuart, who died at Rome—James III., Charles III., and Henry IX., as they are here designated, and a little beyond that of Pius VIII. Near the extremity of this corridor are the tombs of Pope Gregory V. (*d*), and (*e*) of the Emperor Otho II., who died at Rome in 983—it formerly stood under the portico of the old basilica; and the empty urn, with his recumbent statue on the cover, of Alexander VI. (*f*), his ashes having been removed, with those of Calixtus III., to the Spanish national ch. of the M. di Monserrato in the Via Giulia, where they now lie neglected.† Near the extremity of the central nave

* Most of the popes who died at Rome were interred in S. Peter's, at the earliest period in the forecourt only, but afterwards in the interior, and nearly all had monuments in the old basilica, on the destruction of which by Julius II. several of the latter were removed to other churches in Rome (Pius II. and III.): a few were set up in the new ch. (Sixtus IV., Innocent VIII.); others in churches or chapels founded by their families (Clement VIII., Sixtus V.); whilst some again were interred in churches they had selected as their last resting-places (Paul IV., Leo X., Clement VII., Innocent X., Clement XII.); and, last of all, Clement XIV. in the ch. of the SS. Apostoli, attached to the convent of the religious order of which he had been a member before his accession. In the 10th, 11th, and 12th cents. several popes were buried in the Lateran Basilica; but, except some scattered fragments, all traces of their original tombs have disappeared. On this subject the reader will find interesting information in Mr. Gregorovius' little volume on the Tombs of the Popes.

† The ashes of the two popes in question were removed from St. Peter's about the year 1619, during the Pontificate of Paul V., on the demand of a Spanish ecclesiastical dignitary named Vives, who offered to raise a mausolenm at their national Church to the two great popes of Spanish origin; but dying soon afterwards, his wishes were never carried into effect, and their bones were enclosed in a small wooden box, where they still remain.

are the receptacles for the præcordia of Christina Queen of Sweden and of Benedict XIII.; the greater number of the popes are laid in the northern aisle. Commencing at its W. extremity, are the sarcophagi of Boniface VIII., with his recumbent statue (*h*), by *Arnolfo*, interesting as a work of art; on the head is the tiara with the double crown first used by this pontiff, the triple circlet dating from the time of Urban V.; of Pius II. and III. (*g*), whose monuments now stand in the ch. of S. Andrea della Valle, where they were removed on the destruction of the old basilica: next is the urn of Adrian IV. (*i*) (*N. Breakspear*), in red granite, with sculptured bulls' heads; it was this English pope who caused Arnoldo da Brescia to be so cruelly burned at the stake, and who crowned Frederick Barbarossa in St. Peter's: opposite to it is that of Nicholas V. (*k*), the inscription upon it from the pen of Æneas Sylvius (Pius II.). Following the outer wall on this side of the grotte stand successively the urns of Paul II. (*l*), with a recumbent figure of the pontiff, by *Mino da Fiesole;* of Julius III. (*m*); Nicholas III. (*n*); Urban IV. (*o*); Marcellus II. (*q*); Innocent IX. (*r*); and of Card. Eroli (*s*), the latter once celebrated for its sculptures; and in a recess beyond (*t*), amongst several others, that of Agnese Caetani Colonna, the only lady not of royal descent who has a monument in St. Peter's. Re-entering here the circular corridor of the Grotte Nuove is the chapel of S. Longinus (5), with a mosaic of the patron saint over the altar, from a picture by *A. Sacchi.* Between this and the chapel of St. Helena (3) are several mosaics and statues: those of our Saviour and S. Andrew from the monument of Nicholas V.; the bas-reliefs of Adam and Eve, of the Last Judgment, and the statue of Charity, by *Mino da Fiesole*, from that of Paul II. The large bas-reliefs representing histories in the lives of SS. Peter and Paul, on either side of the entrance to the Confessional, formed a part of the *ciborium* of Sixtus IV. in the old church. The paintings in the chapel of St. Helena are chiefly relative to events in the life of St. Andrew, whose relics were originally deposited here.

The *Chapel of the Confession* (7), in the form of a Latin cross, is beneath the high altar in the basilica above; the Confession being the spot where had been deposited, since the middle of the 4th centy., the remains of St. Peter, brought here by S. Cornelius from the subterranean crypt of St. Sebastian, on the Via Appia. The chapel is richly decorated. Over the altar are two pictures of SS. Peter and Paul, of the time of Calixtus II. (1122). One of the very interesting monuments of the *Grotte Vaticane* is the sarcophagus of Junius Bassus (*a*), Prefect of Rome, who died in 359: it was discovered in 1595, in excavating for the Grotte Nuove, near the spot where it now stands, opposite to the entrance to the chapel of the Confession. The urn is covered with sculptures, divided into compartments by columns, some torse, others covered with arabesques in relief, each bas-relief representing a subject from the Old and New Testament; and at the ends St. Peter seized by the Jews, and Job comforted by his Friends. The smaller bas-reliefs over the columns between the arches represent a lamb holding a wand, in the act of performing some of the miracles represented on the early Christian paintings of the catacombs, such as the Raising of Lazarus, the Multiplication of the Loaves, &c. The whole are of importance as specimens of the best style of early Christian sculpture.

The *Sacristy*, entered by a door (G) in the l. transept, over which is the monument of Pius VIII., was built by Pius VI. from the designs of Carlo Marchionni (1775). In the corridor leading to it are the statues of St. Peter and St. Paul, by Mino da Fiesole, which stood in front of the old basilica. Fixed into the walls are several ancient inscriptions, discovered in digging the foundations of the building; and the celebrated one of the Fratres Arvales, of the time of Domitian and Elagabalus, so learnedly illustrated by Moroni. The Sacristy consists of 3 noble halls, decorated with a richness of ornament

scarcely inferior to that of St. Peter's itself. The 8 fluted columns of grey marble in the central one, or *Sagrestia Commune*, are from Hadrian's villa. The picture of the Deposition is by *L. Sabattini*, but said to have been sketched by M. Angelo. The gilt-bronze cock over the clock on the arch once stood on the summit of the bell-tower of the ancient basilica. Out of the Sagrestia Commune opens, on the left, the *Sagrestia dei Cononici*, which contains paintings of the Madonna and Child with St. John, by *Giulio Romano*, and a Holy Family, by *Il Fattore*. In the chapter-house opening from the S. dei Canonici are 3 very interesting panels painted on both sides, by *Giotto*, representing our Saviour enthroned, in the act of benediction, with Card. Stefaneschi, for whom they were executed in 1300, probably for a Ciborium, the Crucifixion of St. Peter, and the Martyrdom of St. Paul; and several frescoes by *Melozzo da Forli*, representing angels playing on musical instruments. They were originally painted on the walls of the Tribune in the ch. of the Santi Apostoli (see p. 144), from which they were removed when that edifice was restored by Fontana. Many of these figures are very beautiful. The cardinals assemble in this hall on the occasion of the funeral of the Pope. The *Sagrestia dei Beneficiati*, which opens out of the S. Commune on the rt., contains a picture of the Saviour giving the keys to St. Peter, by *Muziani*, and the painting of the Madonna della Febre, which gave its name to the ch. on the site of which Pius VI. erected the modern splendid Sacristy. The gilt bust of St. Peter stands on a half-column of fine Egyptian alabaster. In the Guardaroba, or *Tesoro di S. Pietro*, opening out of this, are preserved the church ornaments. Among the *church plate* are several crucifixes and six splendid candelabra from the designs of *Michel Angelo* and *Benvenuto Cellini;* a beautiful chalice, ornamented with precious stones, given by Cardinal York ; and much rich altar-plate, mitres, &c. The "Dalmatica" worn by Leo III. at the coronation of Charlemagne is also here, and, although upwards of 1000 years old, is in remarkable preservation; a great number of the richest embroidered copes, and other church vestments. In the *Archives* beneath the sacristy (over the door of which are fragments of the chains of the port of Smyrna and of the gates of Tunis, the latter presented to Sixtus IV. by Charles V.), are a MS. Life of St. George with miniatures by *Giotto*, the famous parchment codex of the Philippics of Cicero, a Terence, and a Persius of very early date. The statue of Pius VI., near the entrance to the *Sagrestia*, is by *Agostino Penna*.

Ascent of the Dome.—No one is allowed to ascend without an order from the director of the Fabbrica of St. Peter's, which is granted on application signed by the consul, and visitors are not admitted after 12 o'clock, although they can remain until 1. The ascent to the summit is the only means by which a correct notion can be formed of the immensity of St. Peter's. It presents one of the most extraordinary spectacles in the world. A broad paved spiral staircase *a cordoni* leads us to the roof by so gentle an ascent that horses might mount it. On the walls of this staircase are inscriptions recording the opening of the Porta Santa on several occasions of the jubilees, others the names of members of the reigning houses of Europe who have accomplished the ascent—one of the latest, and to the English visitor the most interesting, will be that of the Prince of Wales, who ascended into the ball on the 10th February, 1859, the only British prince whose name is here recorded. A series of passages and flights of steps carries us from the roof to the different stages of the dome, winding between the double walls of the drum, and opening on the inner great circular galleries, from which the stranger may look down on the church below. It is from these galleries at the base and top of the drum of the cupola that we can best appreciate the stupendous size and proportions of the building. The people moving on the pavement scarcely appear like human beings, and the

mosaics of the dome, which seemed from below to be minute and delicate works, are found to be coarsely executed in the only style which could produce effect at such a distance.

The stairs from this point lead between the two walls of the dome to the base of the lantern, from which another flight takes us to the top, from which rises the ball: from this a nearly vertical ladder will allow the visitor to ascend, without danger, into the latter, although ladies will scarcely be able to squeeze themselves through, certainly not to redescend, without divesting themselves of their present fashionable crinolines. The *Ball*, formed of copper plates, is 8 ft. in diameter, and large enough to hold 16 persons. A small iron ladder winds round the exterior of the ball to the cross, which is 16 feet in height. The view from the balcony at the base of the stairs leading to the ball is one of the finest. The whole of Rome with her bare Campagna is spread out like a map in the foreground, bounded on the one side by the chain of Apennines and the Alban Hills, and on the other by the Mediterranean. There is scarcely any prominent object of interest in the modern city which may not easily be distinguished, and the panorama of the Apennines and the other encircling mountains are from nowhere seen to greater advantage.

The *Illuminations* of St. Peter's on Easter Sunday are too well known to require a detailed description. To those who have witnessed them the impression produced by their magnificent display is too strong to be obliterated; and those for whom the spectacle is yet in store will find that any description falls far short of the reality. Every column, cornice, and frieze, the bands of the dome, and all the details of the building to the summit of the cross, are lit up with lines of lamps, and its gigantic architecture stands out against the dark sky in a complete firmament of fire. The illuminations are repeated at the Festival of St. Peter's (June 29) and on its eve, and on each occasion are said to cost 600 scudi. 382 men are employed to light the lamps; and when we consider the hazardous nature of their task, it is surprising that the number of accidents is very small. There are 2 illuminations on each evening; the 1st, called the *silver* illumination, begins at dusk, and consists of 5900 lanterns; the 2nd, called the *golden* one, begins at 8 on Easter Sunday, at 9 on St. Peter's day, when, at the first stroke of the clock, 900 lamps are lighted so instantaneously that it seems the work of enchantment. The whole process is generally completed before the clock has finished striking the hour, or in about 8 seconds: the entire building is then lit up by no less than 6800 lamps. The lanterns used for the silver illumination are of white paper, those for the golden are iron cups filled with blazing tallow and turpentine. Should the weather be unfavourable from rain or wind, as is frequently the case at Easter, the illumination is put off until the following Sunday.

The principal *Ceremonies* and religious services in St. Peter's and the Sixtine Chapel are the following:* January 1st: Grand mass at 10 A.M., in the Sixtine chapel, by the pope in person, unless the pope is in residence at Monte Cavallo, when it is celebrated in the chapel of that palace. This applies to all the ceremonies except those at Easter and Christmas, and at the festival of St. Peter. 5th: Vespers in the Sixtine, at 3 P.M. 6th, the *Epiphany:* high mass in the Sixtine, at 10 A.M. 18th, the *Feast of the Catedra di S. Pietro;* high mass by the cardinal archpriest, in presence of the pope and sacred college at S. Peter's. The pope is borne pro-

* "Persons attending the ceremonies of St. Peter's and other churches, especially during the Holy Week, cannot be too much cautioned to *look to their pockets*, thieving being excessively common, and, as a rule, stolen articles are never found at Rome. Let us therefore advise our countrymen, and especially ladies, to leave every ornament at home, and gentlemen their watches. At no previous period in my experience of Rome, extending over nearly half a century, have I heard of so many operations of pickpockets as during the present festivities" (Easter, 1866).

cessionally on this occasion: at 3 P.M. the vocal music in the choir is very fine. February 2nd, *Purification of the Virgin:* high mass by a cardinal-priest, in presence of the pope, preceded by the pontiff's benediction of the candles, and a procession round the basilica, and followed by a Te Deum in commemoration of Rome's escape from the effects of the earthquake in 1703. Candles are distributed to Roman Catholics who go up to receive his holiness's blessing; as upon Palm Sunday, gentlemen must present themselves in uniform or evening dress. The music is generally very fine both during mass and at vespers. The pope is also carried in and out of the ch. processionally on this festival. On *Ash Wednesday*, high mass, and the sprinkling of ashes on the heads of the cardinals. March and April.—On the *Friday* before Palm Sunday the pope proceeds, after the mass and sermon in the Sixtine chapel, to adore the relics in St. Peter's. They are placed on the high altar during all this day. During the pope's visit there is generally a large concourse of people in the basilica. *Holy Week, Palm Sunday:* at 9½ A.M. the pope is borne into St. Peter's, where, on arriving in the pontifical chapel behind the high altar, he receives the homage of the assembled cardinals, habited in violet robes: immediately afterwards his holiness consecrates the palms, and, assisted by one of the cardinal deacons, distributes them first to the cardinals, then to the archbishops and bishops, the corps diplomatique, the canons of St. Peter's, and the heads of the different religious orders, and last of all to the military, and such private individuals as may wish to receive them—the latter must be in uniform or evening dress, and have previously obtained a permission from the maggiorduomo, with which they are admitted into the reserved space behind the seats of the cardinals and bishops. After the distribution the pope is carried round St. Peter's in procession, followed by all those who have received palms, which they carry in their hands; on their return to the pontifical chapel the cardinals change their violet for scarlet robes, and high mass in music is performed by a cardinal priest, which generally lasts from 11½ until 1: this terminated, the pope is carried to his unrobing-room, in the chapel of the Madonna della Pietà, from which he returns to his apartments, passing through the chapel of the Sacrament and the private passage into the palace. The whole of the ceremony on this day is very imposing: gentlemen in uniform are admitted into the pontifical chapel; ladies have places assigned to them on either side before the high altar, and for which tickets are distributed by the pope's Majordomo. *Wednesday in Holy Week:* at 4½ P.M. the first *miserere* is chanted in the Sixtine chapel in the presence of the pope. To secure seats where the chanting takes place, it is necessary to go at 2 o'clock, and ladies must be provided with tickets, as mentioned hereafter. A triangle of candles is prepared previous to the service, and one candle is extinguished at the conclusion of different psalms, till one alone is left. This is removed during the singing of the *miserere* behind the altar, and on its conclusion is again brought out, when a general knocking with a stick takes place,—the whole significant of the light on earth during our Saviour's presence, his death and descent into the tomb, and his resurrection, with the circumstances which attended it. In the evening, after the services at the Vatican are finished, the *Trinità de' Pellegrini* may be visited, to see the feet of the pilgrims who have journeyed to Rome for the holy week washed by the great dignitaries and nobles, who also attend on them, like servants, at their meal, and afterwards assist them to prepare for rest. The men and women are placed in separate parts of the hospital, and the persons regularly engaged for those charitable offices are enrolled in confraternities, numbering many of the aristocracy of Rome, including his Holiness and the cardinals; several kings have been so likewise. To be entitled to admission, the pilgrims must have come from a distance of more than

60 m., and bring certificates from their bishop, attesting that they have repaired to Rome for the purpose of visiting the holy places; these are examined by persons called *ricevitori*, for security against deception. At Easter, Italian pilgrims are entertained for 3 days, Ultramontanes for 4, Portuguese for 7; at other times of the year, Italians for 1 day, Ultramontanes for 2, Portuguese for 5; the latter receive each, on their departure, a Roman sequin, and the Bohemians a scudo. This ceremony is repeated at the Trinità de' Pellegrini every evening during the week. *Thursday:* High mass in the Sixtine chapel at 10 A.M. by a cardinal, generally the Dean of the Sacred College, in the presence of the pope and Sacred College, at the close of which they proceed in procession to the neighbouring Capella Paolina, the pontiff carrying the Sacrament, which he deposits on the altar, this chapel representing to-day the Holy Sepulchre. If the weather permits, his Holiness afterwards, ordinarily about noon, proceeds to the balcony in front of St. Peter's, and pronounces his benediction to the assembled multitude below; in case of rain the benediction is given inside the ch. At the conclusion of the benediction the pope descends to St. Peter's, where in the northern transept, fitted up for the occasion, and at about a quarter before 1, he washes the feet of 13 priests, who represent the 12 apostles, and the 13th or the angel who appeared miraculously to St. Gregory the Great on a similar occasion. The washing of the feet concluded, the pope, in the gallery over the portico of St. Peter's, waits on the same 13 priests at table at a quarter past 1. It may not be uninteresting to mention that these representatives of the apostles are selected from every country, the diplomatic agents of France, Austria, Spain, and Portugal having a right of presentation. 3 Italians are chosen by the pope's majordomo, a Swiss by the captain of the Swiss guard, and 2 Oriental Catholics by the heads of the united Armenian and Greek Churches at Rome. Each priest receives a gold and silver medal and a nosegay after his feet have been washed, and carries away all the viands placed before him, as well as the napkin, and white dress in which he is attired. The pope commences by putting on a richly embroidered apron, which is afterwards the perquisite of the Grand Chamberlain (Maestro di Camera), after which bishops and prelates present him with the plates which he lays before each pilgrim: during the repast the pope's crossbearer (*Crocifero*) reads prayers. At 4½ P.M. the 2nd *miserere* is chanted in the Sixtine chapel, after which his Holiness, attended by his household, proceeds to pray in the Capella Paolina. Gentlemen in evening dress are admitted to all the ceremonies of this day, and ladies by tickets issued by the major-domo. The Vatican Museum, the Etruscan and Egyptian collections, are open to the public on Holy Thursday, from 9 A.M. to 4 P.M., and are much crowded. The Cardinal Grand Penitentiary sits in the N. transept of St. Peter's for 3 hours before dark, to give absolution for mortal sins which cannot otherwise be absolved. The high altar in St. Peter's is washed. The Pauline chapel and the different "sepulchres," more particularly those in the Spanish and Portuguese churches, and S. Ignazio, are illuminated. Among the sights of this evening may be mentioned the shops of the *Pizzicaruoli*, o sausage and pork dealers, in the neighbourhood of the Pantheon and the Piazza Navona, which are arranged in every sort of device, and brilliantly illuminated. *Good Friday:* The Holy Sacrament, which yesterday was consecrated at the mass in the Sixtine chapel, is this morning carried back to it from the Pauline, where it was deposited, and the mass celebrated by the cardinal grand penitentiary at 9½ A.M. The pope and Sacred College afterwards hear a sermon preached by a friar of the Black Franciscan Order. The relic of the True Cross is exposed on the altar of the Sixtine at the conclusion

of the mass. The last *miserere* is chanted this day in the Sixtine chapel and in St. Peter's at 4 P.M.; after which the pope proceeds in procession with the cardinals through the Sala Regia to St. Peter's to pray before the tomb of the apostle; at the conclusion of which the relics of the Holy Cross, the Volto Santo, and the spear are exhibited from the balcony over the statue of St. Veronica. The great illuminated cross, which was formerly suspended from the dome on this evening, has ceased to be so since the time of Leo XII. The figure of our Saviour, which was covered up during Lent, is this day unveiled. The cardinal penitentiary gives absolution as on Thursday. *Saturday:* Ordination at St. John Lateran, and public baptism of Jews and other non-Christians in the baptistery of Constantine at ½ past 8 A.M. At the same hour, or even earlier, blessing of candles, fire, &c., in the Sixtine chapel. High mass in the Sixtine at 9 A.M. *Easter Sunday*, the grandest festival of the Roman Catholic Church, without exception. Daybreak is ushered in by the cannon of the castle of St. Angelo. At 9½ A.M. high mass in St. Peter's, the pope himself officiating. The pope enters the ch. in solemn procession, every incident of which has a mystical meaning. His Holiness is borne on a portable throne, which is symbolical of his elevation as the vicar of Christ. Before him are carried 2 fans of ostrich-feathers, in which the eyes of peacock's feathers are set, as a symbol both that vigilance is required of the pontiff, and also that the eyes of all men are fixed upon him. The triple crown, it need scarcely be added, is equally symbolical. The lower circlet represents the crown of temporal dominion, while the mitre represents the spiritual; the second circlet shows the union of the spiritual and temporal authority, and the third the union of the pontifical, imperial, and royal power. The 7 candelabras carried before the pope by Acolytes represent the 7 ecclesiastical *rioni*, or divisions of the city; mystically they bear reference to the candlesticks amid which the vision of the Son of God appeared to the Evangelist, as described in the Apocalypse; and are also typical of the 7 gifts of the spirit.

On entering St. Peter's, when the pope arrives opposite the chapel of the Holy Sacrament, the procession halts; the pope descends from the throne and adores the Host, which is exposed on the illuminated altar of that chapel. The *corteije* then passes on to the throne erected on this occasion at the epistle-side of the tribune, where the homage is performed, and after reading to himself the prayers preparatory to saying mass, whilst the office of Tierce is sung, his Holiness is vested for the celebration. A procession is then formed towards the throne at the end of the tribune, which, suddenly turning to the rt., faces the high altar and approaches it. It consists of the Thurifer, Crossbearer, Greek and Latin deacons and subdeacons, cardinal bishop and three cardinal deacons, the pope with two private chamberlains, and an auditor of the rota bearing his mitre, the patriarchs and other prelates assistant at the throne. Near the altar it is met by the 3 junior cardinals, who successively do reverence to his Holiness and embrace him with a kiss on the cheek and breast, mystically exhibiting the homage paid by the 3 Magi to the Saviour. The epistle and gospel are sung, first in Latin, then in Greek, to denote the union between the Eastern and Western Churches, but the primacy of the Latin. Towards the conclusion of the creed (his Holiness having retired before the epistle to the farthest throne) the sacred vessels are washed at what are called the credence tables. When the pope has returned to the altar, the sacristan eats in his presence two particles, pointed out by the deacon, from the three wafers, and also drinks of the wine and water prepared for the mass This precaution against poison, though a mere form, is of almost immemorial usage at the papal high mass. At the offertory is sung the motette *Christus resurgens* with the beautiful music of Felice Anerio, considered one of the

finest concerted pieces of the papal choir. This is followed by the singing of the Sequence, *Victime Paschali*, generally to the music of Simonelli. The music and poetry of the Church for Easter-day is the most beautiful in the whole range of sacred music. This Sequence especially is probably one of the earliest specimens of the ecclesiastic hymn now extant, its authorship having never been ascertained: like the magnificent anthem for Christmas, *Quem vidistis Pastores*, it partakes of the dramatic, introducing, as interlocutors, Mary, who returns from the sepulchre, and the disciples, who question her what she has seen. It concludes with a kind of chorus, which swells into a noble strain, after a confession of faith in the resurrection.

Before the preface two junior cardinal deacons take their station beside the altar, facing each other, to represent the two angels who stood at the sepulchre. Then is sung, as preparatory to the consecration, the form which offers up the praises of the Church with those of angels, archangels, thrones, and dominations; and after the choir has continued it in the *Sanctus*, a dead silence follows, to be interrupted by that burst of the silver trumpets at the consummation of the sacrifice, the effect of which can never be forgotten. The consecration of the Elements by the pope takes place at the high altar, to typify, it is said, the sufferings of the Redeemer in sight of the multitude; the altar represents the table where the eucharist was instituted, and the throne the mount where the sacrifice was offered. A second elevation of the host and the chalice is made, after the pontiff has left the altar, by the assistant cardinals, and each is carried solemnly to the throne, where his Holiness partakes of both, drinking from the chalice through a golden tube, a vestige of the ancient practice at the time when communion under both kinds was general. The deacon and subdeacon then receive from his hands the remainder of the consecrated elements. A *ciborium* containing other consecrated particles is brought with the same solemnity to the throne, and out of this the holy father administers communion, in one kind, to the cardinal deacons present, the Roman princes, the Senator of Rome, and the Conservators. After the conclusion of mass the pontiff, assuming the triple crown tiara, reseats himself in the portable throne, when the cardinal archpriest of St. Peter's presents him with a purse of white velvet containing the offering made to him for singing mass in that basilica—*pro Missa bene cantata*. The whole ceremony within St. Peter's lasts from 9½ to 11¾ o'clock A.M.; but to secure places, strangers ought to be at the ch. at least an hour before the service commences. At a little after 12 o'clock the pope pronounces his benediction from the balcony of St. Peter's, in the same form as on Holy Thursday. The following are the words, translated into English, of the benediction, the Amen being four times chanted, and breaking finely upon the silence in which, unless one is very near, the whole seems to pass:—

"May the holy apostles Peter and Paul, in whose power and authority we confide, intercede for us with the Lord. Amen. Through the prayers and merits of the blessed Mary, ever Virgin, of the blessed Michael the Archangel, of the blessed John the Baptist, of the holy apostles Peter and Paul, and all Saints, may the Omnipotent God have mercy upon you, may all your sins be remitted, and Jesus Christ lead you to eternal life. Amen. Indulgence, absolution, and remission of all your sins, space for true and faithful repentance, hearts ever contrite, and amendment of life, may the Omnipotent and merciful God afford you. Amen. And may the blessing of the Omnipotent God, Father, Son, and Holy Ghost, descend upon you and remain with you ever. Amen."*

* The traveller who desires greater details on the imposing ceremonies of the Holy Week will find them in a small volume, entitled *Delle Ponteficie Funzioni della Settimana Santa, di Gaetano Moroni;* in English versions by Dr. English, late Bishop of Charleston, and Monsignore Baggs; and in the French pamphlet of the Abbé Hery on the same subject; all which may be procured at Piale's or Spithöver's libraries.

At the last clause, *et benedictio*, the pope rises and makes the sign of the cross in front and on each side, over the people, as he pronounces the holy names; at *descendit* he stretches out his arms to heaven, and then folds them over his breast. The benediction concluded, a cardinal deacon reads in Latin and Italian (afterwards throwing the documents among the people) the bull of the plenary indulgence conceded to all who have attended the sacraments in the spirit of true repentance, whose hearts are purified from the malignancy of sin, and who are, therefore, in a state of reconciliation with the Church. The military bands strike up, the bells of St. Peter's and the artillery of St. Angelo raise their chorus, as final to the celebration of the resurrection. At 7 P.M. the illumination of St. Peter's commences; but it is necessary for carriages to go there some time before to obtain a place. At 8 P.M. the whole bursts out into a brilliant running flame, which is seen beautifully either from the Piazza of St. Peter's or the Pincian Hill; and, if people are quick in their movements, it may easily be seen from both places. *Easter Monday:* high mass on this and the following day in the Sixtine chapel by a cardinal priest. The celebrated *girandola*, which formerly took place from the castle of St. Angelo, is now transferred to the Monte Pincio; it commences between 8 and 9 P.M., and is, perhaps, the finest exhibition of fireworks in the world; and can be well seen from the seats erected on the occasion in the Piazza del Popolo. Should the evening prove unfavorable, it is postponed to the following Monday. May.—*Whitsunday:* high mass in the Sixtine chapel when the pope resides at the Vatican; it is sometimes performed at S. Maria Maggiore. After 12 o'clock females are allowed to visit the Grotte Vaticane, or subterranean chapels, and the Confession. *Corpus Domini:* the solemn procession of the Holy Sacrament, in which the pope, the clergy, and the court take part. June 28th, *the Eve of the Festival of St. Peter and St. Paul:* at 6 P.M. vespers in St. Peter's in the presence of the pope, who afterwards blesses the Palliums; the Confession of St. Peter's is thrown open on this occasion; the illuminations of St. Peter's and the girandola on the Pincian take place on this and the succeeding evenings. 29th: high mass in St. Peter's, the pope officiating, at 10 A.M. At 3, vespers in St. Peter's, in the presence of all the cardinals. November 1st: high mass in presence of the pope at 10 A.M. in the Sixtine chapel. At 3 P.M. vespers for the dead in the same, in the presence of the pope and the whole court. 2nd: high mass at 10 A.M. by the pope, in commemoration of the dead. 3rd and 5th: a similar ceremony for the souls of all deceased popes and cardinals. December.—*First Sunday in Advent:* high mass in the Sixtine chapel, and procession of the pope to the Capella Paolina, which is illuminated for the occasion. On each Sunday in Advent divine service is performed in the pope's chapel, either at the Vatican or the palace on Monte Cavallo. 8th, *Conception of the Virgin:* high mass in the Sixtine chapel. 24th, *Christmas Eve:* vespers in the Sixtine chapel at 5. At 8½ P.M. matines and nocturnal mass, generally by the Cardinal Camerlengo, in the presence of the pope, which lasts till midnight. The pope on this occasion, before the ceremony and in the sacristy, blesses the hat and sword, which he afterwards sends as a present to some Roman Catholic prince. 25th, *Christmas Day:* at 3 A.M. a service is performed in St. Peter's, when the *Pastorella* "Shepherd's Song" is sung by the whole choir, the only occasion during the year when that fine piece of sacred music is executed; grand mass at 9 A.M. in St. Peter's by the pope in person, attended by the cardinals, the clergy, and the whole court. 26th: mass at 9 A.M. in the Sixtine chapel, in honour of St. Stephen. 27th: a similar service in honour of St. John the Evangelist, and vespers in the Basilica of the Lateran, when the skulls of SS. Peter and Paul are exhibited. 31st: vespers in the Sixtine chapel, at which the pope is generally present.

Vespers are sung every day at from 3 to 4½ P.M., according to the time of year,

in the Choir at St. Peter's: they are much frequented on Fridays and Sundays, on account of the fine music by which they are generally accompanied.

Tickets of admission for the ceremonies of the holy week at St. Peter's and the Sixtine chapel are necessary for ladies only; *ladies who wish to avail themselves of seats must be dressed in black, without bonnets, and with veils, during all the ceremonies.* Gentlemen, if in evening dress or in uniform, are admitted into the body of the Sixtine and Pontifical chapels. Ladies' tickets may be procured through their diplomatic representative or bankers. (*No tickets are required during the ceremonies that take place here at other periods of the year.*) Admission to the *loggia* of the ambassadors and princes during the illuminations, but which are better seen from the Piazza, is only to be obtained on application to the pope's Majordomo.

We cannot conclude this brief notice on the Church ceremonies without endeavouring to impress on our countrymen how much it becomes them upon such solemn occasions to conform to the usages of the people of the country where they are residing, and not to consider, as we are ashamed to confess is too often the case, the ceremonies of the Church almost as theatrical representations. Nothing can be less dignified than to see English and American ladies and gentlemen remain seated during the most solemn part of the mass—the Elevation of the Host. If, as Protestants, they cannot conscientiously conform outwardly to the usages of Roman Catholics on such occasions, they would do better to stay away, or, if present, to reflect that, instead of sitting in a theatre or concert-room, they are assisting at the most solemn ceremonials of the Christian Church in the most splendid edifice ever raised by man to religion and the worship of the Divinity.

2. *Basilica of the Lateran* (*San Giovanni in Laterano*).—This celebrated basilica occupies the site of the house of the senator Plautius Lateranus, from whom it derives its name. He is mentioned by Tacitus as having been implicated in the conspiracy of Piso, for which he was put to death by Nero. The site afterwards passed to the family of Marcus Aurelius, who was born near the palace. In the 4th century the Lateran house was conferred by Constantine on the bishop of Rome as his episcopal residence. Constantine then founded this basilica, at the instigation of St. Sylvester, assisting with his own hands in digging the foundations. It was long regarded as the first of Christian churches, and the inscription on each side of the entrance styles it the Mother and Mistress of all Churches of the city and world (*omnium urbis et orbis Ecclesiarum Mater et Caput*). The chapter of the Lateran still takes precedence of that of St. Peter's; the ceremony of taking possession of the Lateran Basilica is one of the first observed on the election of a new pope, whose coronation takes place in it, so that for 1500 years it has preserved its rank and privileges. It is one of the 4 basilicas which have a "Porta Santa." It is also remarkable for the 5 general councils which have been held here, and to which we shall refer hereafter. The old basilica was nearly destroyed by fire in the pontificate of Clement V., but it was restored by that pope, and subsequently enlarged and remodelled by many of his successors. Clement VIII. enlarged the transepts and aisles from the designs of Giacomo della Porta. In the time of Innocent X. (1644) Borromini loaded the nave with ornaments, and surrounded the granite columns, no longer capable of supporting the roof, with the present cumbrous piers. Clement XII. completed the work of renovation in 1734, by adding the principal façade from the designs of the Florentine architect Alessandro Galilei. After these numerous restorations and changes it will hardly be expected that the basilica has preserved much of its original character. The façade is a fine specimen of the architecture of the last century: it is built entirely of travertine, and has 4 large columns and 6 pilasters of the composite order

sustaining a massive entablature and balustrade, on which are placed colossal statues of our Saviour and 10 saints. Between the columns and pilasters are 5 balconies; from that in the centre the pope gives his benediction to the people on Ascension Day. The whole front is broken into ornaments and details, which lessen the general effect. In the vestibule is an ancient marble statue of Constantine from his baths on the Quirinal. There are 5 entrances under the portico to the basilica; the middle one has a bronze door, brought by Alexander VII. from the ch. of S. Adriano in the Forum, and supposed to have belonged to the Basilica Æmilia; the next door is the Porta Santa, and is of course walled up. The *interior* has lost the distinctive characters of the basilica under the hands of Borromini; the roof and walls are covered with medallions and stucco ornaments, which do not compensate for the disfigurement of the ancient edifice. The interior, as we now see it, consists of a nave with 2 aisles on each side, separated by 4 rows of piers. Those of the nave, in which Borromini has encased the columns of the old basilica, are pierced with niches containing statues of the Apostles. These statues are characteristic specimens of the school of Bernini, with all its extravagances, and yet, with their acknowledged faults, the effect of so many colossal figures is imposing. The St. James the Great, the St. Matthew, the St. Andrew, and the St. John, are by *Rusconi;* the St. Thomas and St. Bartholomew are by *Le Gros;* the St. James the Less is by *Angelo Rossi;* the St. Thaddeus is by *Lorenzo Ottoni;* the St. Simon by *Francesco Maratti;* the St. Philip by *Giuseppe Mazzuoli;* and the St. Peter and St. Paul are by *Monot*, a French sculptor. The one which has perhaps the greatest merit as a work of art is the St. James the Less, "The Apostles appear to me to fall under the censure of an injudicious imitation of the manner of the painters. The drapery of those figures, from being disposed in large masses, gives undoubtedly that air of grandeur which magnitude or quantity is sure to produce; but though it be acknowledged that it is managed with great skill and intelligence, and contrived to appear as light as the materials will allow, yet the weight and solidity of stone was not to be overcome."—*Sir J. Reynolds.* Above them are some good bas-reliefs. The great ornament of the ch., opening out of the l. aisle, is the *Corsini Chapel*, built in the form of a Greek cross by Clement XII., in honour of his ancestor St. Andrea Corsini, and from the designs of Alessandro Galilei (1729). Nothing can surpass the magnificence of this very beautiful structure: the richest marbles, the most elaborate ornaments and gilding, columns of precious marbles, bas-reliefs, and even gems, have been lavished on its decorations with a profusion quite without a parallel in any other private chapel in Rome, except perhaps that of the Borghese family in Sta. Maria Maggiore. Notwithstanding this excess of ornament, the whole has been controlled and subdued by a correct taste, which cannot fail to be appreciated after the deformities of Borromini's nave. The altarpiece is a mosaic copy of Guido's picture of S. Andrea Corsini. The porphyry sarcophagus which forms the tomb of Clement XII. formerly stood under the portico of the Pantheon; the cover is modern; the bronze statue of the pope is by Maini; and the 2 lateral figures are by Carlo Monaldi. Opposite is the tomb of Cardinal Neri Corsini, with his statue and 2 sitting statues by Maini. The figures in the niches, representing the Cardinal Virtues, are by Rusconi and other followers of Bernini, but they are not remarkable as works of art. In a vault underneath this chapel is a good Pietà by *A. Montauti.* The HIGH ALTAR of the Basilica stands beneath a magnificent Gothic tabernacle, supported by 4 columns of granite and grey marble, curious as a work of the 14th cent. It was erected in the reign of Urban V., and partly at the expense of Charles V. of France, to receive the heads of St. Peter and St. Paul, which were found during his reign among the ruins of the old church. It bears the

arms of the pope and the king of France, the protector of the basilica. Within the high altar is enclosed a table of wood, upon which St. Peter is said to have officiated, and upon which the pope, or a cardinal authorized by a special brief from him, can only celebrate mass. The paintings on the tabernacle are of the 14th century, by *Berna da Siena*. The high altar and tabernacle have been recently restored and decorated with much magnificence, at the expense of Pius IX. In the enclosed space below and in front of the Confession of St. John, is the bronze tomb of Martin V., of the house of Colonna, a good work by Simone, brother of Donatello. It formerly stood in the middle of the nave, now marked by the arms of the family, an inlaid column, on the pavement. The *tribune* has 4 pointed windows: the inscription below its mosaic attributes this part of the basilica to Nicholas IV. (1287-1292). It contains an indifferent modern picture by *Agricola* of the Saviour, St. John, and the Virgin. The vault is covered with mosaics, executed in 1292 by *Jacopo di Turrita* and *Gaddo Gaddi*. They represent our Saviour in the heavens, with the four rivers issuing from the hill of Paradise, the Virgin and Saints; the figure on l. of the Virgin is that of Nicholas IV.; the smaller compositions between the windows, and below the vault, are by the friar Jacopo di Camerino; all the mosaics are interesting as examples of this branch of art towards the close of the 13th century.

In the l.-hand *transept* is the splendid altar of the Holy Sacrament, from the designs of Paolo Olivieri. The 4 gilt bronze columns, with composite capitals, are traditionally said to have belonged to the temple of Jupiter Capitolinus, and to have been cast by Augustus from the bronze rostra of the vessels captured at the battle of Actium. Above is a fresco of the Ascension by *Cav. d'Arpino*, and on the tympanum the Almighty, by *Roncalli*. Near this, in a recess opening out of the corridor called the *Portico Leonino*, surrounding the tribune, a table is shown as that on which the *Last Supper* was laid; it is of cedar-wood and was once encased in silver. The second chapel on the rt. on entering the basilica has been purchased by the Torlonias and converted into a mausoleum for their family; it has been magnificently decorated in bronze and sculptures, and, it is said, at an expense of 65,000*l*. sterling. Over the altar is a Descent from the Cross, in high relief, a fine work by Tenerani, and on either side sepulchral monuments to the first duke and his wife, the latter habited as a Roman matron, in a rather theatrical attitude, with statues of Charity and Hope on either side; the monuments by *Chiulli* and *Barbo*, the statues of Force, Justice, Temperance, and Prudence by *Gnaccarani*, *Gajassi*, *Stocchi*, and *Bezzi*.

The chapel beyond this, of the Massimo family, from the design of Giac. della Porta, has a good Crucifixion by *Scioccolante*. Out of the l. hand transept, and near the Altar of the Sacrament, opens the winter choir of the canons: the painting of the Saviour, with the two Saints John, over the altar, is by the *Cav. Arpino;* the Coronation of the Virgin on the vault, by *B. Croce;* and on one of the walls, a portrait of Martin V., by *Scipione Gaetano*. The tasteless monument on the l. of the altar, in black marble, is to a lady of the Colonna family. A semicircular corridor, called the *Leonine Portico*, supposed to have been erected by Leo I., surrounds the Tribune. On its walls are several sepulchral monuments; amongst others, those of the painters Andrea Sacchi and Cav. Arpino, and of A. Galilei the architect of the façade. In the centre is a small altar, over which is a crucifix attributed to Giotto, and on each side rude statues of SS. Peter and Paul, probably as old as the 10th century. In another part of this portico is a curious kneeling statue of Boniface VIII., which stood formerly before the altar of S. Bonifacius in the old basilica of St. Peter's, where this remarkable pontiff was represented in adoration before his patron saint. This figure is interesting as an authentic likeness, and for the costume, especially for the form of the tiara, so different

from the present triple crown:* it is probably by one of the Pisanis. Opening on the l., out of the Leonine portico, a door leads into the sacristy: on the walls of the passage are several inscriptions, a curious bas-relief view of an edifice, near a round arch, supposed to represent the old Lateran Basilica and Porta Asinaria, found in the neighbourhood near the ch. of SS. Peter and Marcellinus, and some fragments of leaden water-pipes bearing the name of Sextus Lateranus. The bronze door leading to the outer sacristy (*de' Beneficati*) is as old as Celestin III. (1196). In the small sacristy opening out of the *S. de' Canonici* is a drawing attributed to *Raphael*, of his picture called the Madonna di Casa d'Alba, now at St. Petersburg, and a painting of the Annunciation by *Marcello Venusti*.

Besides the sepulchral monuments already mentioned, the following are worthy of notice: of Card. di Pippo, a good specimen of the style of the 14th century, in the rt. hand transept; of popes Sylvester II., Sergius IV., and Alexander III., well known in our history as the friend of Becket and St. Bernard, and who canonized our St. Edward the Confessor. These monuments, of Pontiffs buried in the ch., are in the rt. aisle, and long posterior to the popes to whom they have been erected; that to Alexander III. was raised by Alexander VII.

On the second pier of the first aisle on the rt. is the portrait of Boniface VIII. by *Giotto*, who has represented the pope between two cardinals, announcing from the balcony of this ch. the jubilee of 1300. It is the only fragment remaining of the frescoes of Giotto which covered the loggia of the old Laterau palace. The other paintings in the basilica scarcely require notice: the best are the Daniel by *Procaccini*, and the Jonas by *S. Conca*. The frescoes in the transepts are chiefly by *B. Cesari*, *C. Nebbia*, *Nogari*, and *Ricci di Novara*, representing events in the lives of Constantine and S. Silvester; the Baptism of the Emperor is by *Roncalli*.

The principal *Church ceremonies* which take place in St. John Lateran are:—On the Saturday before Easter, after the baptism of the Jews and non-Christian converts in the baptistery, the cardinal grand vicar of Rome holds an ordination in this basilica. about 10 o'clock. On Ascension-day high mass is celebrated in the presence of the pope, who afterwards pronounces his benediction from the balcony. The pope again is present at high mass here, with the college of cardinals, on the Festival of St. John the Baptist, the 24th of June. The heads of SS. Peter and Paul are exposed to the adoration of the faithful on Easter Sunday and Monday, on the 29th of June, on the 6th of July, on the 9th Nov., and 27th Dec., the latter the Feast of St. John the Evangelist, with very fine music. Opening on the Piazza del Laterano, is the handsome portico erected by Sixtus V. from the designs of *D. Fontana*. At one extremity is the bronze statue of Henry IV. of France, by *Nicolo Cordieri*, erected by the canons out of gratitude to the French monarch, who bestowed on their church the rich monastery of Clerac in Gascony. As a work of art this statue has little merit.

The 5 *General Councils* which have given celebrity to this basilica, and known as the Lateran Councils, were the following:—I. March 19, 1123, in the pontificate of Calixtus II., at which the questions connected with the Investiture were settled. II. April 18, 1139, under Innocent II., at which the doctrines of Peter de Bruys and Arnold of Brescia were condemned, and measures taken to terminate the schism of the Antipope Anacletus II. III. March 5, 1179, under Alexander III., at which the schism caused by Frederic Barbarossa was terminated, and the doctrines of the Waldenses and Albigenses were condemned. IV. November 11, 1215, under Innocent III., at which the Latin Patriarch of Constantinople, the Patriarch of Jerusalem, 400 bishops, and the ambassadors of England,

* The Papal tiara or *Regnum* had a single circlet until the latter years of Boniface VIII., when the second was added; the third dates from the pontificate of Benedict XII.

France, Hungary, Arragon, Sicily, Cyprus, &c., were present; when the doctrine of Transubstantiation was first imposed on the Western Church. At this council the doctrines of the Albigenses were again condemned, and the errors of Almaric and the Abbot Joachim, the pretended prophet of Calabria, respecting the Trinity, were denounced as heresies. V. May 3, 1512, summoned by Julius II., and continued for a long time under Leo X. This council is remarkable for the abolition of the Pragmatic Sanction, and for the conclusion of the Concordat between the Pope and Francis I., by which the liberties of the Gallican Church were sacrificed. The only general council which has been held since that time was that of Trent, A.D. 1525.

The *Cloisters* retain their beautiful Gothic of the 12th or 13th century. The old episcopal throne, said to be that of St. Silvester, was removed there in the last century. There are many curious monuments here which deserve notice; the columns exhibit some good examples of the mosaic ornaments of the period. Among the relics here is the mouth of a well, in marble, in the centre of the cloister, having several Christian emblems, such as Runic knots in relief, &c., of an early period; 2 columns of Pilate's house; a column said by the tradition to have been split when the vail of the Temple was rent in twain on each side of the porphyry slab on which the soldiers cast lots for the Saviour's raiment; a slab supported by 4 columns, which are said to be the height of our Saviour (the columns are 6 feet high); a miraculous altar-table, in which, on a priest doubting of the real presence, the consecrated wafer fell from his hand through the slab, and left a hole; several slab-tombs from the ancient church, and a few Roman inscriptions. Some interesting remains of the decorations of the old basilica, in the rear of the modern edifice, may be seen from the cloisters.

The *Baptistery*, or church of *S. Giovanni in Fonte*, erected by Constantine, and decorated with the remains of more ancient edifices, is an octagonal building in brickwork. On the sides of the eastern entrance are 2 magnificent red porphyry columns, with marble capitals of the composite order, half-buried in the wall, surmounted by an entablature in good taste, which opened into the portico or atrium of the Baptistery, enclosed, as we now see it, in the 11th cent. by Anastasius IV. In the Baptistery, properly speaking, 8 columns of the same material, with Ionic and composite capitals, sustain a cornice which runs round the building, supporting 8 smaller columns of marble, which again support the octagonal drum of the cupola and lantern of the roof. The exterior, and the general arrangement of the interior, have very probably been preserved since the time of Constantine, but the whole building is known to have been repaired by several popes down to the 17th century, when Urban VIII. and Innocent X. restored it as we now see it. The paintings on the 8 sides of the Cupola, illustrating the Life of the Baptist, are by *Andrea Sacchi*; the frescoes on the walls by *Giacinto Gemignani*, *Carlo Maratta*, and *Andrea Comassei*, and represent the principal events in the life of Constantine. The *Baptismal Font*, in the centre of the sunk octagon, is of green basalt. It was in this urn, which, from the earliest times of Christianity, has been held sacred, as that in which, by a tradition now exploded, Constantine was baptised by St. Sylvester, or, according to Gibbon, in which the emperor was cured of his leprosy by the same saint, that Cola di Rienzo bathed, on Aug. 1, 1347, the night before he appeared with his insignia of knighthood, and summoned Clement VI. and the electors of Germany to appear before him. He was then crowned in the basilica of the Lateran with the 7 crowns of the Holy Spirit, which he pretended to be typical of the gifts he had received from heaven. Before the close of the year this pompous display terminated in his captivity at Avignon; and it was superstitiously believed by many of his own followers that his downfall was a divine judgment for the profanation

of this font. Opening out of the Baptistery are 2 chapels, formed, it is said, out of apartments in the house of Constantine, and converted into chapels by Pope St. Hilary (461-467)— that on the rt. dedicated to S. John the Evangelist, with a bronze statue by Valadier, copied from the one in wood by Donatello in the sacristy; that on the l., to S. John the Baptist, has 2 good columns in oriental alabaster and a statue of the patron saint by *G. B. della Porta*. The roof is covered with mosaics on a gold ground of the 5th centy., representing arabesques in the style of those painted in the Baths of Titus, groups of birds —ducks, parroquets, red-legged partridges, and doves—and fruits, with the Lamb, emblematical of Christ, in the centre; they are amongst the most ancient Christian mosaics in Rome.[3] The bronze gates are of the time of Celestin III. The baptistery is now used on the Saturday before Easter for baptizing Jews converted to Christianity.

Adjoining the Baptistery is the *Oratory of St. Venantius*, erected by Pope John IV. (639-642) and completed by Theodorus I.[9] (A.D. 640-648) in order to deposit in it the remains of certain martyrs brought from Dalmatia. It was preceded by the portico, enclosed in the 12th centy. by Anastasius IV., and which, as already stated, formed the atrium of the Baptistery. Two chapels have been erected in this portico; that on the rt., the property of the Borgia family, and dedicated to SS. Cyprianus and Justina, has a very handsome mediæval mosaic vault of delicate foliage and flowers; the opposite chapel of SS. Rufina and Secunda, belonging to the Lercari family of Genoa, had a similar mosaic vaulting, but which has been destroyed. In the *Oratory* of St. Venantius are a modern altar and monuments of the Ceva family, to whom it belonged. On the vault over it is a remarkable mosaic of the 7th centy., representing our Saviour between 2 Angels, in the act of giving his benediction, with the Virgin and Saints Paul, Peter, John the Evangelist, and Venantius below, those at each end being the founders, John IV. holding a model of the Oratory, and Theodorus I. a book. On the face of the arch are the 2 Holy Cities, the emblems of the 4 Evangelists, and full-length figures of 8 saints, remarkable as showing the costumes of the period—SS. Paulinianus, Tellius, Asterius, and Anastasius on one side, Maurus, Septimius, Antiochianus, and Gaianus on the other. As works of art these mosaics are rude in execution, but interesting from their early period. They were restored as we now see them in 1674, having suffered great degradation. This Oratory being generally closed, application must be made at the sacristy to have the door opened.

The *Scala Santa*.—Under a portico on the N. side of the Basilica, erected from the designs of Fontana, is the Scala Santa. Sixtus V., in rebuilding the Lateran palace, religiously preserved that portion of the chapel and *triclinium* of Leo III. which had escaped the fire by which the ancient palace was destroyed, and constructed this portico over the Scala Santa, which had also escaped the flames. The stairs consist of 28 marble steps, stated by the Church tradition to have belonged to Pilate's house, and to have been the identical ones which our Saviour descended when he left the judgment-seat. They are only allowed to be ascended by penitents on their knees; and the multitude of the faithful who visited them was so great that Clement XII. found it necessary to protect them by planks of wood, which are said to have since been renewed three times. In the handsome Gothic chapel at the summit, called the *Sancta Sanctorum*, formerly the private chapel of the popes, and the only part which remains of their ancient palace, is a painting of the Saviour, 5 ft. 8 in. in height, of Greek workmanship, but, like so many others, attributed to St. Luke, and said by the tradition to be an exact likeness of our Lord at the age of 12. This chapel contains also a large collection of relics; no woman is allowed to enter it. Fontana's portico, before it was enclosed by Pius IX., was a fine structure, consisting of a double arcade of 2 orders, the lower Doric, and the upper Corinthian,

of which the first alone has been preserved. The statues of an Ecce Homo and of Christ Betrayed, which stand at the foot of the stairs, are by *Giacometti*. The Scala Santa is in the middle, and on each side are 2 parallel flights of steps, by which the penitents descend. Outside, and on the S. side of the Scala Santa, looking towards the Porta S. Giovanni, is a tribune erected by Benedict XIV. to receive the mosaics which covered a *triclinium* in the Lateran Palace, of the time of Leo. III. They are, however, only copies, what remained of the originals having been deposited in the library of the Vatican. They represent the Saviour in the midst of the Apostles, and on the face of the vault Christ delivering the keys to St. Peter with one hand, and St. Peter, seated, giving a consecrated banner to Charlemagne, and the Pallium to St. Leo. The buildings enclosing the Scala Santa have undergone extensive repairs and decoration, at the expense of Pius IX.

The *Lateran Palace and Museum* are described under the head of Palaces and Museums (p. 265).

3. *Basilica of Santa Maria Maggiore*, also called the *Liberian Basilica*, the third in rank, and one of those which have a Porta Santa. It was founded near the *Macellum Livix*, on the highest summit of the Esquiline, in A.D. 352, by Pope Liberius, and John, a Roman patrician, in consequence of a miraculous fall of snow in the month of August, which covered the precise space occupied by their basilica. From this legend, which is represented in a bas-relief in the Borghese chapel, the edifice was at first called S. Maria ad Nives; it afterwards took the name of S. Maria *Maggiore*, from being the principal of all the Roman churches dedicated to the Virgin. The interior has undergone numerous alterations and additions, which have impaired the simplicity of its original plan; but in spite of these changes it has retained more of the characters of the larger basilica than any other ch. within the walls of Rome. It was enlarged in 432 by St. Sixtus III. on its present plan, which has been preserved amidst all the subsequent reparations. The tribune with its mosaics were added in the 13th century by Nicholas IV. (1288-94). The whole building was repaired by Gregory XIII. in 1575, and the principal façade was added in 1741 by Benedict XIV., from the designs of Fuga, when the old one of the 12th centy., erected by Eugenius III., was pulled down, the inscription relative to the erection of which may be seen let into the onter wall on the N. side of the basilica. At the same time the interior was completely renovated, the columns were polished and had adapted to them new Ionic bases and capitals, and the building generally was reduced to the state in which we now see it. There are 2 façades, the principal facing the S.E., and the other at the rear of the basilica. The first, by Fuga, is one of the least happy exhibited in the church architecture of Rome. From the balcony in the upper portico of the great façade the pope pronounces his benediction on the Festival of the Assumption. The walls and vault of the portico are covered with mosaics; they were on the old façade, are well preserved, and were restored some years ago under the direction of Camuccini, when the name of the artist, with their date (1317), *Philippus Rusutus*, probably a pupil of the school of the Cosimatis, was discovered; the subject being Christ giving his Benediction, with the Virgin and SS. Peter, Paul, James, and John the Baptist, on either side, and below the Miraculous Fall of Snow and the Dream of St. Liberius. The other front, constructed by *Carlo Rainaldi*, in the pontificate of Clement X., is in better taste. The bell-tower is one of the finest and best preserved edifices of the kind in Rome. It is decorated with handsome mouldings and bronze ornaments, and of the time of Eugenius III., except the spire, which is more modern.* There are 5 doors in the

* The *Campanili*, or bell-towers, are amongst the most unaltered of the mediæval ecclesiastical edifices of Rome, as from their solidity they have not required the restorations that have entirely changed the style of the adjoining churches, that of Santa Maria Maggiore being,

principal front, including the walled-up Porta Santa.

The *interior* is perhaps the finest of its class in existence. It consists of an immense nave, divided from the side aisles by two rows of Ionic columns of white marble. These support a continued entablature, which has unfortunately been broken by the modern arches flanked by columns of grey granite constructed by Paul V. and Benedict XIV. as entrances to the great side chapels. Upon the entablature rests the upper wall of the nave, with a range of fluted Corinthian pilasters corresponding in number to the columns beneath. The length of the nave is 280 English feet, and the breadth about 60 feet. The roof, designed by Sangallo, is flat, and divided into 5 rows of panels. It is elaborately carved, and gilt with the first gold brought to Spain from South America, presented to Alexander VI. by Ferdinand and Isabella. The side aisles are comparatively low and narrow, and have vaulted roofs little in character with that of the nave. The whole building is richly but tastefully decorated. The side-walls of the nave and the face of the arch of the tribune are covered with mosaics of great interest in the history of art. Those on the side walls represent in compartments different subjects of the Old Testament, illustrating chiefly the lives of Moses, Joshua, Abraham, Isaac, and Jacob. They are known by a letter from Adrian I. to Charlemagne to have been in existence in the 8th century, and are generally considered to date from the pontificate of Sixtus III., whose name is on the top of the wall of the arch. The Mosaics on the face of this arch represent subjects from the New Testament, the Annunciation and the Presentation in the Temple, the Adoration of the Magi, the Massacre of the Innocents, with the two Holy cities of Bethlehem and Jerusalem. The vault of the tribune is covered with mosaics by *Jacobus da Turita* (1295), the same who executed a part of those in the Lateran basilica: they represent the Coronation of the Virgin with angels and 3 saints on each side, and are inscribed with the name of the artist: the five below and between the windows are by *Gaddo Gaddi*; they represent the Purification, the Annunciation, the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, and Death of the Virgin. Beneath, the table of the *high altar* rests on a large urn in red porphyry, supposed to have contained the remains of the founder of the church; it formerly stood in the nar-

perhaps, the best preserved. They are built on an uniform plan, consisting of several storeys of elegant brickwork, separated by cornices of terra-cotta or marble; the basement story is in general plain, double the height of the others, without windows, and originally with an entrance—the upper stories, of which the general number is 6, containing on each side 2 round arches, now mostly closed, the 2 or 3 uppermost having also circular arches, but open, and separated by stumpy marble columns: these served, as they still do, as the bell-lofts: on some there is a niche for a statue of the Virgin (Sta. Francesca Romana, Sta. Croce). The surface does not appear to have been covered with stucco in any part, nor indeed was it required from the elegance of the brick construction; but in those still well preserved have been let in circular or cruciform slabs of red and green porphory, of green and blue smalt, and even of bronze; none appear to have been crowned originally with spires, but to have been terminated by a flat terrace over the uppermost bell-loft, and surrounded by a decorated cornice, in the more elegant ones of white marble. There is some variation in the disposition of the upper lofts, that of Sta. Pudenziana being one of the most elegant in this respect. There is no general rule as to the position of these Campanili with regard to the sacred edifices to which they were attached: in some cases they are entirely detached (SS. Giovanni e Paolo), in others on the sides of the principal entrances to the churches (Sta. Maria Maggiore, Sta. Pudenziana), whilst in others still they are built at the extremity of the transepts (Sta. Croce and S. Lorenzo). As far as can be ascertained, these towers date from the middle of the 12th to the beginning of the 14th century. The principal and best preserved are those of Sta. Maria Maggiore (1376), S. Maria in Cosmedin (1119), Sta. Pudenziana (1130), Sta. Francesca Romana (1200); SS. Giovanni e Paolo on the Cœlian (1216), S. Alessio on the Aventine (1217), San Lorenzo fuori le Mure (1216), S. Maria in Trastevere (1140), S. Giorgio (1280), and S. Crisogono; the two latter have been a good deal altered by restorations, and have had stumpy spires added. This style of construction appears to have been followed from the 12th to the 16th century, the earliest existing being that of S. Praxede, the latest that of Santo Spirito in Sassia, an extremely elegant Campanile, with 4 tiers of double recessed arches, erected in the Pontificate of Sixtus IV. (1485.)

thex of the basilica; the inscription on the tomb is now let into one of the walls of the baptistery. Over the high altar rises the baldacchino erected by Benedict XIV. from the designs of *Fuga:* it is supported by 4 Corinthian columns of red porphyry, entwined with gilt bronze palm-leaves, and surmounted by 4 angels in marble by *Pietro Bracci*. Beneath is the Confession of St. Matthew the Evangelist, where his and relics of sundry other saints are preserved. It is preceded by a semicircular atrium similar to those at St. Peter's, the Lateran, San Paolo, and backed by a double flight of steps, the whole magnificently decorated with coloured marbles, and columns of Egyptian alabaster,—a work recently completed at the expense of Pius IX. from the designs of Vespignani. The present Pope is said to have selected this as his last resting-place, as Pius VI. did at St. Peter's.

The *Sixtine Chapel*, or of the *Holy Sacrament*, near the end of the rt. aisle, was erected by Sixtus V. from the designs of Fontana, and is rich in marbles and other ornaments. It contains the tomb of Sixtus V., with his statue by Valsoldo; and that of Pius V. by *Leonardo da Sarzana*, the urn of which is a fine mass of *verde antico* with bronze ornaments. The numerous bas-reliefs of historical subjects relative to the two pontificates are chiefly by Flemish artists of little merit. The altar in the centre has a fine tabernacle sustained by 4 angels in bronze. We are told that this chapel was commenced when Sixtus was a cardinal, and that Gregory XIII. suspended his allowance on the ground that he must be a rich man to incur such an expense. The work would have been postponed in consequence, if Fontana had not placed at the disposal of Sixtus, then Cardinal di Montalto, the whole of his savings, an act of generosity which he repaid by his constant patronage after his elevation to the pontificate. The frescoes of the chapel are by *Pozzo, Cesare Nebbia*, and other contemporary artists; and the bas-reliefs round the monuments of the two popes, by *Cordieri;* they represent different events during their reigns—those of the battle of Lepanto, which took place during the pontificate of Pius V., and his sending assistance to Charles IX. of France for the persecution of the Protestants: the statue of St. Dominick is by *G. B. Porta*. In the subterraneau chapel beneath the altar is the smaller one, in which is preserved the sacred *Culla*, which forms the object of a solemn ceremony and procession on Christmas Eve. The Culla consists of five boards of the manger wherein the infant Saviour was deposited at the Nativity; they are enclosed in an urn of silver and crystal, with a fine gilt figure of the child on the top. As to their history, they were brought to Rome from Bethlehem when the remains of St. Jerome were also removed, in the middle of the 7th century, by Pope Theodorus. In the small chapel of Sta. Lucia, on the rt. before entering the more gorgeous one of Sixtus V., the altar consists of a curious Christian sarcophagus of the 4th century, with bas-relief in 2 series representing 10 of the ordinary subjects of early Christian sculpture (see p. 269): it is supposed to have belonged to Petronius Probus, consul in A.D. 341, whose portrait is on a medallion in front. The richness of this chapel is far surpassed by the *Capella Paolina*, or *Borghesiana*, belonging to the Borghese family, on the opposite side of the basilica, built by Paul V. from the designs of Flaminio Ponzio (1608), and remarkable for the magnificence of its architectural decorations. The altarpiece is formed of fluted columns or bands of jasper; and is celebrated for the miraculous painting of the Virgin and Child, traditionally attributed to St. Luke, and pronounced to be such in the copy of a papal bull attached to one of the walls. It is the same which St. Gregory the Great carried in procession to stay the plague that desolated Rome in A.D. 590; above it, and surmounting the altarpiece, is a bronze bas-relief by *Stefano Maderno*, representing the miracle of the snow, above alluded to. The frescoes on the sides of the windows

above the tombs, and those on the great arches, are by *Guido*, with the exception of the Madonna, which was painted by *Lanfranco*. The frescoes around the altar and on the pendentives beneath the cupola are by *Cav. d' Arpino*; those of the cupola, representing the Virgin standing on the half-moon, are by *Ciyoli*. The sepulchral monuments in this chapel are remarkable: that of Paul V. is covered with bas-reliefs and small statues by Buonvicino, Ippolito Buzi, and others of the school of Bernini. That of Clement VIII., of the Aldobrandini family, who gave Paul his cardinal's hat: the bas-reliefs on it are by Mochi, Pietro Bernini, and other sculptors of the same school. The statues of both pontiffs are by *Silla da Viggiu*; those of Aaron, St. Bernard, and St. Athanasius, by *N. Corderi*. The 2 smaller chapels on each side of the entrance of the Capella Borghesiana are dedicated to S. Carlo Borromeo and Sta. Francesca Romana, their paintings by *B. Croce* and *Baglioni*. Beneath the Borghese Chapel are the sepulchral vaults in which the members of the family are interred, the last occupants being our countrywoman Princess Gwendaline Talbot Borghese and her 3 infant children, who followed her so soon to the grave. Few members of the Roman nobility have been so universally regretted by all classes as Princess Borghese; her charities and benevolence were unbounded, her death at the time was considered a public calamity, and her memory is still venerated as that of one worthy of the highest honours with which such a life of virtue and good works is rewarded by the church of which she was so bright an ornament. On the same side of the ch. are the chapels of the Sforza family, designed by *M. Angelo*, now the winter choir of the canons, with a painting of the Assumption over the altar by *Gir. da Sermoneta*; and next to it the Capella Cesi, now belonging to the Ducal house of Massimo, containing 2 sepulchral monuments of cardinals of the Cesi family, by *Guy. della Porta*. The Baptistery, on the rt. on entering the basilica, formerly the choir, was erected by *F. Ponzio*; the bas-relief over the altar, of the Assumption, is by *Bernini*; it was fitted up for its present use by Leo XII.; the font is a fine basin of red porphyry, with bronze ornaments, by *Valladier*. On the wall is the sepulchral inscription of Patritius, the founder of the basilica above alluded to. Opening out of the baptistery on one side is the Sacristy, containing a picture of the Virgin and Child by *Sc. Gaetani*, and frescoes by *Passignani*; and on the other a passage leading out of the ch., in which is a bronze statue of Paul V. In other parts of the basilica are, at the extremity of the rt. aisle, the Gothic tomb of Cardinal Gonsalvo Rodrigo, Bishop of Albano, by Giovanni Cosmati, dated 1299, and above a mosaic of the Virgin with SS. Matthew and Jerome, whose remains are supposed to lie in this ch.; the monument to Clement IX., with sculptures by Guidi, Fancelli, and Ercole Ferrata, was erected by Clement X.; another raised by Sixtus V., when cardinal, to Nicholas IV., perhaps the finest of all, is by *Leonardo da Sarzana*; the sepulchral stone of the family of Platina, the historian of the popes, near the N. extremity of the l.-hand aisle; and at the opposite end, near the great entrance, the tomb of 2 members of the French family De Levis, one a cardinal, another an archbishop—a handsome specimen of the sepulchral monuments of the early part of the 16th century. The pavement of Sta. M. Maggiore is very beautiful, consisting of alternate compartments of mosaic work and marble.

The *ceremonies* in this basilica during the year are of a very imposing kind. At the Feast of Pentecost the pope celebrates high mass here, unless it takes place in the Sixtine chapel. On the Festival of the Assumption, August 15th, high mass is always performed by the cardinal archpriest of the basilica in presence of the pope, who afterwards pronounces from the balcony his benediction on the people. The ceremony of the *Presepe* on Christmas Eve, in

which the *Culla* is carried in procession, has been already noticed; it takes place at 3 A.M., but is not calculated to repay the expectation of the visitor who looks only to ceremonial display. The Sacred Culla is exposed over the high altar in a magnificent silver and crystal ornament the whole of the next day, during which the ch. is brilliantly illuminated, and the Paoline and Sixtine Chapels opened. On the 5th of August the Feast of Santa Maria ad Nives is celebrated in the Borghese chapel.

In front of the basilica is one of the most beautiful Corinthian columns in Rome, called the *Colonna della Vergine*. It is of white marble, and is the only one which has been preserved to attest the magnificence of the basilica of Constantine, although it probably belonged to an edifice of an earlier period, possibly to the Temple of Peace founded by Vespasian. It is 47 feet high without the capital and base, which are not proportioned to the size of the column. It was erected here by Paul V. in 1613, under the direction of Carlo Maderno. On the summit is a bronze statue of the Virgin standing on the half-moon, by Bertelot. Near this is a small pillar in the form of a cannon surmounted by a cross, to commemorate the absolution given by Clement VIII. in 1595 to Henry IV. of France, on his abandoning from state considerations the Protestant faith.

4. *Basilica of San Paolo fuori le Mura*, about 1¼ mile beyond the Porta San Paolo, and on the road to Ostia, and hence called the *Basilica Ostiensis*. Forty years ago there was no monument at Rome which the lover of early Christian art regarded with more lively interest than this magnificent temple of the first ages of our faith. It was commenced by the emperors Valentinian II. and Theodosius in A.D. 388, on the site of a more ancient basilica founded by Constantine, over the catacomb of Lucina, a Roman lady who had embraced Christianity, and completed by Honorius in 395: Leo III. restored it in the 8th century. In all its subsequent alterations the original plan was carefully preserved, being the only specimen existing in Rome of the great Basilicas, similar to what St. Peter's was before it was replaced by its present magnificent successor; and it was one of the first places to which the Christian traveller endeavoured to perform a pilgrimage. The length of the basilica was 411 ft., of the transepts 279 ft.; the body of the building was 295 ft. by 214 ft., and was divided into a nave and 2 aisles on either side by 4 rows of Corinthian columns of different kinds of marble, 20 in each, surmounted by a fine open-work roof, formed of immense beams and rafters of pine-wood, without any decoration, as we still see in some of the basilicas of the same period at Ravenna; and the whole building presented an assemblage of columns amounting to no less than 138, most of them ancient, and forming by far the finest collection in the world. Under the high altar was the tomb which the tradition of the Church, from the earliest times, had pointed out as the burial-place of St. Paul, whose body, on the same authority, had been removed here from the Vatican in A.D. 251, and enclosed in a stone urn, on which was engraved the name of the Apostle. The mosaics of the great arch, the bronze gate cast at Constantinople, the series of portraits of the Popes, its monuments and altars, all combined to increase the interest of the sacred edifice. For British travellers this basilica possessed an additional interest, since it was the church of which the Kings of England were protectors previous to the Reformation, as the sovereigns of Austria, France, and Spain are still of the basilicas of the Vatican, of the Lateran, and of Sta. Maria Maggiore. All this is now a matter of history, and the edifice in which Christian worship had been uninterruptedly celebrated for nearly fifteen centuries was reduced to a heap of ruins on the 16th July, 1823. The roof took fire during some repairs, and fell into the nave and aisles, where it raged with such fury, that the

marble columns of the nave were completely calcined, and the large porphyry columns of the altars and those which supported the great arch of the tribune were split into fragments. The only portions which escaped were the western façade, with its mosaics of the 13th century; a colonnade erected by Benedict XIII.; the tribune, and the mosaics of the 13th century on its vault; some portions of the portraits of the popes; part of the bronze gate; 40 columns of the side aisles; and some sarcophagi with bas-reliefs. Since this disaster, large sums have been contributed by the Catholic sovereigns and princes, and by each successive pope, for the restoration of the building; and the work is now completed as far as the interior is concerned, the plan and dimensions of the edifice as contemplated by Honorius having been carefully followed. The transept and the high altar were finished and dedicated in 1840 by Gregory XVI., and the whole edifice in Dec. 1854, by Pius IX., in the presence of an immense concourse of Church dignitaries and prelates from every part of Christendom. Nothing can exceed the richness of the whole edifice. The splendid nave and aisles have been completed by Pius IX. The roof of the nave is a magnificent specimen of modern carved woodwork and gilding, having the armorial bearings of the reigning pontiff in the centre; but is over gaudy and heavy, and greatly inferior in general effect to the plain open wooden one of the Theodosian edifice. The effect of the 4 ranges of granite columns is unparalleled, certainly much finer than what the basilica presented before it was burned down.

The usual entrance to the basilica is by a side door from the road to Ostia. In the first hall is a huge sitting statue of Gregory XVI. by Rinaldi, and some mediæval mosaics from the ancient ch.; in the second a picture by an English artist, Mr. Severn, now British Consul at Rome, which was presented by Card. Weld. Out of this, leading to the cloisters, is a passage with rude frescoes of the 13th or 14th cents. on the walls, which have been miserably restored. From the second hall we enter the rt. transept of the basilica.

There are 80 columns of granite in all, between the nave and aisles, of the Corinthian order, the capitals being of white marble, the columns on each side of the nave being the largest; in addition to which, there are 2 more colossal than the rest, of the Ionic order, supporting the arch over the high altar between the transept and the nave, and which in the original church was erected in 440 by Galla Placidia, the sister of the Emperor Honorius. Each of these magnificent pillars are of a single block, from the quarries at Montorfano, near Baveno, on the Lago Maggiore, from where they were conveyed on rafts to the sea, and from the mouth of the Po to their present site in sailing vessels. Beneath the arch of Galla Placidia stands the high altar, under which are preserved the relics of St. Paul, except the head, which is at the Lateran, surmounted by a Gothic canopy on 4 columns of red porphyry, and over this again by a magnificent baldacchino, supported by 4 columns of oriental alabaster, presented to Gregory XVI. by Mahomet Ali, the Viceroy of Egypt. In front of the high altar, towards the nave, is the highly decorated chapel or Confession of St. Timothy, where his remains are deposited. In the centre of the transept, and behind the high altar, is a magnificent tribune, the vault over which is covered with mosaics executed, probably, in the pontificate of Honorius III., in the early part of the 13th century; they have been much restored, and have thereby suffered; in the centre stands a modern richly-decorated episcopal chair in marble, and on either side 4 columns of violet marble saved from the ruins of the ancient basilica; above, in a lunette, is a painting by Cammuccini representing St. Paul borne to Heaven by Angels. On either side of the tribune are 2 chapels; on the l. those of St. Stephen, a very beautiful edifice by Poletti (the statue of the patron saint over the altar is a good work by Rinaldi), and of the Crucifix, with a statue of St.

Bridget by Carlo Maderno, and a very ancient one in wood of St. Paul: the Crucifix over the altar is attributed to *Pietro Cavallini*, and supposed to be that which discoursed with St. Bridget. On the opposite side of the tribune is the choir, by *Carlo Maderno*, which remains nearly as it stood before the fire; and near to it the chapel of St. Benedict, with a statue of the patron saint by Tenerani: the small columns of grey marble which surround it were brought from the ruins of Roman Veii. The altar at the N. extremity of the transept is dedicated to St. Paul; the large picture over it, by *Cammuccini*, represents the Conversion of the saint; the statues on the sides, of St. Gregory the Great and St. Romualdo, are by Laboureur and Stocchi; the altar in the opposite transept has a painting of the Assumption, by *Agricola*, and statues of St. Benedict and Sta. Theresa; the frescoes above are by *Podesti*. The mosaics of the tribune only required repairing after the fire; but as those on the arch of Placidia, facing the nave, were destroyed, these which we see now upon it, representing our Saviour in the centre, with the 24 elders of the Revelations on either side, are modern but exact copies; in the rt. transept near the high altar stands a very curious marble candelabrum of the 10th cent., covered with rude sculptures. The frescoes in the transept, representing the principal events in the life of St. Paul, by *Gagliardi, Podesti, Balbi, Coghetti, de Sanctis, Consoni, Marianecci, Mariani*, and *Carta*. The series of portraits of the popes in mosaic include all those who occupied the Papal Chair from St. Peter to the reigning pontiff; those in the transept down to John IV. have been acknowledged as saints by the Church: they are now in progress of being continued round the nave and aisles. These portraits are executed at the mosaic establishment at the Vatican; not more than one-half of them are yet finished, each employing the entire labour of an artist for 12 months. It will be scarcely necessary to inform the visitor, that, except of the later popes, the likenesses are imaginary. It is proposed to fill the lower windows of the aisles with full-length representations in painted glass of Saints; up to the present only 3 have been executed, SS. Peter, Andrew, and John. The colossal statues of SS. Peter and Paul, at the extremity of the nave towards the transept, are by *Obicci* and *Girometti*.

A handsome campanile, more, however, like an ancient pharos than a bell-tower, has been erected at the N. extremity of the tribune. The façade of the basilica towards the river is in progress of being rebuilt by Pius IX.; before it will open a square atrium or forecourt, surrounded with arcades on granite columns, extending to near the bank of the Tiber; there is a handsome Corinthian portico, supported by 8 columns of grey cippolino, at the end of the N. transept, on the side where the basilica is approached from Rome.

The total length of the new basilica is 396 feet, not including the tribune; the length of the nave 306; the width of the nave and side aisles 222; the width of the transepts 250; and the length of the transept, exclusive of the tribune, 90 feet. For many years prior to the destruction of San Paolo the monks were compelled by malaria to leave the spot before the summer heats set in; and unhappily there is reason to believe that the pestilence is increasing rather than diminishing in intensity. The visitor will be interested in examining the models of the basilica in the office of the architect close by.

The principal *Cloister* of the Benedictine monastery adjoining the basilica forms a fine square, surrounded by arcades supported by very beautiful coupled columns of various shapes, and is highly curious as an example of the monastic architecture of the 12th and 13th centuries. The columns present almost every known variety of form; spiral, twisted, fluted, and sometimes 2 or 3 of these fanciful varieties combined. Many of them, as well as the entablature, are covered with mosaics. On the walls are numerous Roman and early Christian in-

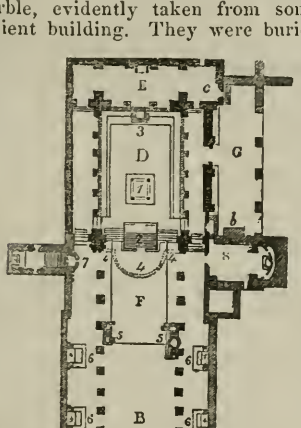
scriptions, and several sepulchral monuments that once stood in the ruined basilica. In this monastery Pius VII. lived for many years as the Benedictine monk Gregorio Chiaramonti.

The convent of S. Paolo has lately undergone a thorough restoration, and the library of the monks, formerly in the convent of S. Callisto in Trastevere, transferred here. Amongst the precious documents in it is the celebrated copy of the Vulgate or Latin version of the Bible, a MS. written on vellum, and long supposed to have been given to the convent by Charlemagne. There is reason to suppose, however, that it does not date farther back than the 11th centy. The printed books number about 12,000, and are chiefly on divinity, canon law, and ecclesiastical subjects. The visitor will not fail to remark that the shield bearing the arms of the abbot of this convent, a hand grasping a sword, is surrounded by the ribbon of the Order of the Garter, with the motto, *Honi soit qui mal y pense*, a remnant of the connection of our Sovereigns with the monastery, of which, as well as of the adjoining basilica, the kings of England were the royal patrons and protectors.

5. *Basilica of San Lorenzo*, 10 min. walk beyond the Porta di San Lorenzo, on the road to Tivoli. The foundation of this ancient basilica is generally attributed to Constantine, about A.D. 330; it appears to have been enlarged by the empress Galla Placidia in the 5th century. It was partly rebuilt in 578 by Pelagius II. In 1216 Honorius III. reversed the plan of the building by adding a new nave behind the place of the tribune of the Pelagian basilica, and bringing the entrance, which formerly opened at the E. end, to the W. and opposite the high altar; he at the same time added the present vestibule-portico.* This vestibule (A) is supported by 6 columns, 4 of which have spiral flutings, and, as well as the Ionic capitals, are of good workmanship; the other 2, except the capitals, are plain and in grey marble, the whole surmounted by a handsome marble, frieze, with sculptures of flowers, foliage, and lions' heads, of an earlier period. On it are mosaics of Honorius III., St. Lawrence, of Christ, St. Stephen, and St. Hyacinthus, in a very rude style. The paintings under the portico are referred to the time of Honorius III.; they represent different events in the history of that pope, of St. Lawrence, and St. Stephen—amongst the former the coronation of Pierre de Courtenay count of Auxerre, as emperor of the East, which took place here in 1217; they have been recently restored, indeed repainted, so as to deprive them of much of their primitive artistic character and style. The painting on the façade above, of several Popes and saints, including Pius IX., is modern, and in imitation of mediæval mosaic. Under the portico have been placed some sepulchral urns, one a curious sarcophagus (*b*), which formerly stood behind the presbytery or in the vestibule of the ch. of Pelagius; it is covered with bas-reliefs representing a vintage, the vine-gatherers being Cupids, or Genii, with different birds and animals; it is believed to have contained originally the remains of Pope St. Zosimus (ob. A.D. 417), and subsequently of Damasus II., who died in 1048. The two under canopies stood formerly in the cloisters. The

* In visiting S. Lorenzo it must be borne in mind that the ch. of the time of Constantine, as restored by Pelagius, and that added by Honorius, formed 2 distinct edifices; some ecclesiologists even suppose that the two churches were separate at one time, having each its entrance, and were turned back to back, as we have seen in the temples of Venus and Rome (p. 44). The parts belonging to the earliest period are the vestibule (E), the columns and the sides of the presbytery, and the great arch of the tribune decorated with mosaics of the time of Pelagius, and facing the E. Honorius pulled down the apse, erected the present nave and vestibule, and converted the ch. of Constantine and Pelagius into a raised presbytery, by filling it up to a considerable height with rubbish, as we now see it, on which he placed the high altar over the original confessional. In the annexed ground-plan of the edifice as it now stands, the portions of the early basilica, almost similar in plan to that of St. Agnese (p. 137), are marked in a darker tint; the place of its tribune, now destroyed, by a semicircular line; and the edifice of Honorius, with the more recent additions, in a lighter shade.

Interior of the basilica has a nave (B) divided from the 2 side aisles (C) by 22 columns with Ionic capitals, 16 of which are of Egyptian and grey Corsican or Sardinian granite, the remainder of cipollino: the granite columns are of different dimensions; some, short and stumpy, belonged evidently to a Doric edifice. The *tribune* (D), which constituted the body of the church built by Pelagius II., is raised above the floor of the more modern nave, as in many of the mediæval basilicas; it is surrounded by 10 magnificent fluted columns of *pavonazzetto* or violet and 2 of white marble, evidently taken from some ancient building. They were buried



Basilica of S. Lorenzo.

A. Vestibule. B. Nave. C, C. Aisles. D. Tribune. E. Inner vestibule or narthex of the primitive ch. F. Choir of more modern ch. G. Modern sacristy replacing the mediæval. Lateral portico. 1. High altar. 3. Episcopal throne. 4, 4. Dotted lines showing the site of the apse of the primitive ch. 5, 5. Ambones. 6, 6. Altars. 7. Entrance to the Catacombs. *a*. Tomb of Cardinal Fieschi. *b*. Sarcophagus of Pope Zosimus. *c*. Entrance to primitive Basilica.

half the length of their shafts below the pavement until 1821, when they were partially laid bare to the pedestals; they are now entirely so. Ten of them have Corinthian, and 2, which are shorter, richly-sculptured capitals ornamented with military trophies. The entablature is also formed of fragments of ancient sculptures, among which friezes and other ornaments may be recognised. Above this is a second range of 10 smaller columns of different styles, and 2 of black Egyptian granite, which formerly enclosed the gallery set apart for females, as we shall see still existing in the ch. of Sta. Agnese fuori le Mura, which this more ancient portion of the basilica of S. Lorenzo resembled; behind the Tribune, and considerably below its level, is the vestibule (E) of the primitive church, now included in the crypt, on the floor of which are portions of the Pelagian pavement, composed of rude mosaics and slabs of marble, whilst in two arched niches are paintings of the Virgin and female Saints, and of S. Sixtus II., both of very early periods, but not anterior to the 9th century. The pavement of the Tribune is of that variety of mosaic called *opus Alexandrinum*. The whole space beneath the Tribune has been excavated to the level of the original floor, and led to the discovery of some sepulchral inscriptions and paintings of an early Christian date. In the centre of the floor of the great nave is a mosaic of 2 men in armour, with triangular shields, and surrounded by griffons, of the period of Honorius III. The *high altar* (1) and its tabernacle, supported by 4 red porphyry columns, stand above the Confession (2), where, in a marble urn, enclosed within a richly gilt grating, are deposited the remains of St. Lawrence, St. Stephen, and of St. Justin, martyrs. As an inscription on the tabernacle tells us, it was erected by the sons of a Magister Paulus in 1148; it is consequently anterior to the additions by Honorius. Behind the high altar is an elaborate screen in mosaic with panels of red and green porphyry, and in its centre an ancient episcopal chair (3), with good

torse columns in mosaic on either side. Beneath the choir is the crypt; it is supported by numerous marble piers. Upon the face of the arch, overlooking the high altar, is a curious mosaic representing our Saviour with SS. Peter, Paul, Stephen, Lawrence, Hippolitus, and Pope Pelagius II. himself offering his ch., with his name (Pelagius Epis.), and the holy cities of Bethlehem and Jerusalem on each side, above which two of the original windows of the basilica, formed of slabs of marble, in which were inserted circular panes of translucid alabaster, by which a dim light was admitted, now replaced by gaudy-coloured opaque glass. This part of the earlier edifice faced originally the entrance of the ch. from the E., as we see in all the Christian basilicas where they have been left as primitively erected—St. Paul's, Sta. M. Maggiore, &c. It dates from the construction of Pope Pelagius in the 6th century; during the recent restorations the spaces between the windows on the outside and towards the E., only to be seen from the burying-ground, were found to be decorated with paintings of Angels and Saints in the style of the 12th century; they were whitewashed over, and are much defaced. In the nave are the two *ambones* (5, 5), or marble pulpits, interesting relics of the mediæval period of Christianity. They stand on each side of that raised portion which corresponded to the choir (F) in the basilica of Honorius; the Gospel was chanted from the one on the S. side, which has a double row of steps leading to it, the reading-desk turned towards the choir; and the Epistle from that on the N., with a single desk towards the high altar; near the first is a mosaic candelabrum standing on a Roman cippus reversed, having an olive-branch and birds sculptured on it. In the volutes of the 8th column of the nave on the rt. are sculptured a *lizard* and a *frog*, which led Winckelmann to suppose that all these columns were taken from one of the temples in the Portico of Octavia. Pliny tells us that the architects of the temples and Portico of Metellus, which occupied the site of that of Octavia, were two Spartans, named Sauros and Batrachus, and that, being wealthy, the only reward they asked was the permission to inscribe their names upon their work This was refused; but they introduced them into the ornaments of the building, under the figures of a lizard and a frog. The identity of the column seems to be confirmed by discoveries, among the ornaments of the entablature, of fragments representing trophies and naval memorials, which are supposed to refer to the victory of Actium. Near the principal entrance is an ancient Pagan sarcophagus (*a*) with good bas-reliefs representing a Roman marriage; it was converted in the 13th cent. into the tomb of Cardinal Guglielmo dei Fieschi, nephew of Innocent IV.: the bas-reliefs on the cover are also good. In the left aisle is a subterranean chapel (7), close to which is the descent into the *Catacombs of Sta. Ciriaca*, in which the body of St. Lawrence is supposed to have been at first interred. These catacombs consist of low galleries with loculi or graves on the sides. They are seldom visited, as those of Sta. Agnese, St. Sebastian, and St. Calisto are more easily examined (see pp. 341-344), and convey a much better idea of the general disposition and arrangements of these early Christian cemeteries. There are some curious ancient fragments and Christian inscriptions found in the neighbouring catacombs in the small cloister of the adjoining convent (of the Capucin friars). This cloister, as well as the bell-tower, are probably of the early part of the 13th cent. (1216). It has been recently restored, and the walls covered with ancient and mediæval inscriptions and marbles. Extensive excavations have been executed to insulate the ch. of S. Lorenzo by cutting away the hill of tufa against which it was built, as well as the eastern front of the early Basilica, and where its connexion with the pre-existing catacombs can be well seen; and a new roof erected over the whole of the sacred edifice. In front of the Basilica is a handsome Doric column of red granite, on which stands a

good bronze statue of St. Lawrence by Galetti: it was erected in 1865 by Pius IX.

A public cemetery, the only one about Rome, commenced during the first French occupation, adjoins the basilica of San Lorenzo; it has been greatly extended of late years, since burying in churches has been in a great measure interdicted at Rome, which is now confined to the noble families who possess proprietary chapels in them, and to ecclesiastics and members of the monastic orders. It is far behind in general arrangement, and the taste of its monuments, the public cemeteries of other large towns of Italy, especially of Naples, Bologna, Verona, Brescia, &c. The best are in the raised portion behind the Basilica; two erected by the diligence owner, Marignoli, are very handsome specimens in the style of the Renaissance. The visitor will observe that all the inscriptions upon the monuments and gravestones are in Latin, the Pope having ordered that none in Italian or any modern language be permitted; all must be previously submitted to a severe censorship before being placed; notwithstanding, the critical Latinist will be shocked at the numerous inelegancies and even errors of grammar passed over. In the centre of the cemetery has been erected a handsome ch., where the last services are performed over the dead. In the escarpment of the tufa-rock, cut away to enlarge the cemetery, the visitor will observe numerous galleries of the catacombs of Santa Ciriaca laid open, with the loculi or graves excavated in their sides, and a large arcosolium with paintings of the Good Shepherd and other figures.

§ 25. CHURCHES.

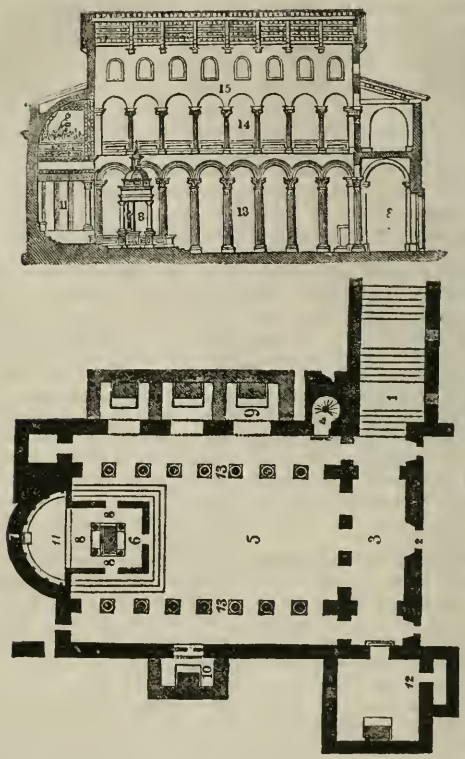
The 54 parochial churches of Rome, according to the circumscription of the parishes established by Leo XII., 45 of which are within the walls, and 9 outside, form but a small proportion of the whole number. Upwards of 300 churches are enumerated, independently of those classed under the head of Basilicas. As might be expected in so large a number, there are comparatively few which possess much interest for the stranger. In the following descriptions are included all those which are in any way remarkable for their architecture, the works of art they contain, or their history. In visiting the churches the usual fee to the sacristan who shows the pictures, &c., is 2 pauls for a party; one-half is amply sufficient for a single visitor. The churches, except the principal basilicas, which are open all day, are generally closed from 12 to 3. Many of those attached to monasteries and convents are only open at an early hour, and some only on the festival of the patron saint.

S. Agata de' Goti, or *in Suburra*, in the Via de' Mazzarini, and on the E. declivity of the Quirinal, is said to have been founded by Ricimer the leader of the Goths, about the year 460. Polluted by the Arians, it was subsequently abandoned, but re-established by St. Gregory the Great, who dedicated it to its present patron saint in 593. No part of the ancient edifice remains, the present ch. having been restored, as we see it, in 1633. It consists of a nave and aisles separated by 6 columns of grey granite on each side, with Ionic capitals, from some ancient edifice. The only objects of interest to the traveller are the tomb of Lascarisand the monument to D. O'Connell: the former, a simple sepulchral slab, is between the two columns on the right of the principal entrance; the latter against the wall in the l. aisle. John Lascaris was one of the Greek refugees who fled their country after the fall of Constantinople, and amongst the most efficient introducers of Greek literature into western Europe. The inscription, written by himself in Greek, is to the following effect:—"Lascaris lies here in a foreign grave; but, O stranger, he does not feel uncomfortable on that account—he rather rejoices; yet is not without a pang, as a Grecian, that his fatherland cannot

afford him an emancipated sod of earth." The monument which contains the heart of O'Connell, which he bequeathed to this ch., will prove more interesting to the British visitor. It was raised at the expense of Charles Bianconi, of *Irish car* notability, styled in the dedicatory inscription the "faithful friend of the immortal Liberator." The bas-reliefs on it, as well as the whole monument, executed by *Benzoni* in 1856, are in a very mediocre style of sculpture. The representation of O'Connell refusing to sign the Declaration at the Bar of the House of Commons in 1829 is a poor production, both as to subject and design; the inscription is a strange mixture of vanity and misrepresentation. In the opposite aisle is a good monument to Cardinal Mario y Catalan, in the cinquecento style. The ch. of S. Agata is attached to a college for the education of Irish priests, of whom there are about 50 at present on the establishment.

S. Agnese, in the Piazza Navona, built on the spot where St. Agnes is said to have been publicly exposed after her torture, and to have struck with blindness the first person who saw her degradation. This is one of the good examples of a ch. in the form of the Greek cross. It was entirely rebuilt in 1642 by the princes of the Pamfili family, from the designs of Girolamo Rainaldi, and is generally regarded as his masterpiece. The façade and the cupola are by Borromini. The *interior* is rich in marbles and ornaments, and has 8 fine columns of red Cotanella marble. The vestibule and 3 splendid chapels form the arms of the Greek cross; they are decorated with statues and large altoreliefs. Among the sculptures most deserving of notice are the St. Sebastian, in the chapel on the l., an antique statue altered by *Paolo Campi*; the St. Agnes, in the opposite one, by *Ercole Ferrata:* commencing on the rt. is the Death of St. Alexis, by *Fr. Rossi;* the Martyrdom of St. Emerentiana, on the rt. of the high altar, by *Ercole Ferrata;* the Virgin and Saints, over the high altar itself, is by *Dom. Guidi;* the Martyrdom of St. Cæcilia, in the chapel on the l., by *A. Raggi;* and on the l. of the entrance St. Enstachius amidst the wild beasts in the Amphitheatre, by *Ercole Ferrata* and *Coffa*. The cupola was painted by *Ciro Ferri* and his pupil *Corbellini*, the lunettes by *Baciccio*. The monument of Innocent X., over the entrance, is by *Maini*. In the subterranean chapel the bas-relief over the altar, which is supposed to stand on the very spot of the Circus where St. Agnes was martyrized, representing her miraculously covered with hair, is by *Algardi*. This handsome ch. has been recently restored by the present Prince Doria Pamfili, the head of the family, who have their burying-place in the vaults beneath. In a recess behind the high altar, entered from near the chapel of Sta. Cecilia, has been lately erected the sepulchral chapel of the late Princess Mary Talbot Doria, our countrywoman (died in 1857), who for so many years was one of the brightest ornaments of the aristocratic circle in her adopted country; a handsome monument is now in progress to receive her remains, by Tenerani. Attached to this ch. are the Pamfili College and the palace erected by Innocent X. for his family (see p. 295).

S. Agnese fuori le Mura, a small basilica about a mile beyond the Porta Pia, one of the very few churches which has preserved its ancient form and arrangement with little change, and in this respect one of the most interesting Christian edifices in or about Rome. It was founded in 324 by Constantine, at the request of his sister Constantia, on the spot where the remains of St. Agnes were discovered. It was enlarged by Pope Symmachus in its present form (498-574). The ch. being below the level of the soil, we descend into it by a long flight of marble stairs (1), whose walls are covered with sepulchral inscriptions, chiefly of the early Christians, found in the neighbourhood. Some of these inscriptions are interesting, as giving their dates, by having the names of the consuls of the period upon them; others,



Section and Plan of S. Agnese.*

1. Stairs leading to the ch. 2. Entrance from the primitive atrium. 3, 3. Vestibule. 4. Stairs leading to gallery. 5. Nave. 6. Confessional. 7. Episcopal throne. 8. High altar. 9. Chapel of S. Jerome. 10. Chapel of the Sacrament. 11. Tribune. 12. Sacristy. 13. Lower range of columns. 14. Upper ditto. 15. Wall supporting roof.

although written in the Greek character, express Latin words. One of the most remarkable is a large slab, covered with an inscription in verse, in honour of St. Agnes, by Pope St. Damasus (in 366-385); the letters are in the ordinary beautiful form used in all such memorials of that pontiff. Entering the ch. from here, the interior presents some striking characteristics of the unaltered basilica; it consists of a nave (5) separated from the 2 side aisles by 16 ancient columns (13), 10 of which are of *Serravezza breccia*, 4 of the rare *porta-santa*, and 2 of *pavonazzetto*, with good Corinthian and composite capitals — some of them curiously fluted. Above

* The basilica of S. Agnese being the most unaltered of the early Roman churches, we have annexed a ground plan and elevation of it on the same scale. It is the best existing specimen at Rome of the smaller basilicas, without transepts, and with an upper gallery.

rises a second range (14) of columns of the same material, but of smaller dimensions, upon which rests the wall pierced with windows and supporting the roof. These columns enclose the gallery, resembling in some respects the triforium of our Gothic churches, one of the characteristics of the Pagan basilica, as described by Vitruvius, and which, in the early Christian ones, was set aside for females, as it was in the Pagan edifices: this gallery in Sta. Agnese surrounds 3 sides of the ch. Between the windows are paintings of virgin martyrs. Under the high altar (8), with a baldacchino sustained by 4 porphyry columns, is the confessional (6) of St. Agnes, where her remains are deposited. Her statue on the altar is composed of an antique torso of Oriental alabaster, with modern head, hands, &c., in bronze gilt. The vault of the tribune (11) is covered with a mosaic representing St. Agnes between popes St. Symachus and Honorius; very interesting in the history of the art, and of the time of the latter pontiff (A.D. 630), the heads of the saints restored in the 17th centy., with an inscription in Latin verse. The next chapel has a good bas-relief altar-piece in the cinquecento style, representing St. Lawrence and St. Stephen. The small chapel at the extremity of this aisle occupies the place of the ancient sacristy, and the modern sacristy (12) probably that of the ancient baptistery. At the side of the high altar is a handsome antique candelabrum in marble, found in the adjoining catacombs. This ch., having undergone a thorough repair at the expense of the reigning pope, is now one of the most beautiful about Rome: the handsome roof has been restored; a new marble pavement laid down; the intervals of the lower tier of aisles decorated with mosaics, and portraits of several of the popes most connected with the basilica. The festival of St. Agnes, on the 21st of January, and at a period when our countrymen visit Rome, will be well worth attending. High mass, accompanied by excellent music, is celebrated by the titular cardinal of the ch. or by a bishop, and is followed by a curious ceremony a little before 12 o'clock, the blessing of two lambs, which are placed upon the altar, decorated with flowers and garlands, and are afterwards handed over to the nuns of a convent in Rome, by whom they are reared for their wool, which is employed in making the palliums distributed by the pope to great church dignitaries, and their mutton eaten. Opening into the court of the convent is the newly-erected hall, on the site of an older one, where Pius IX. had a narrow escape from the falling of the floor, surrounded by several civil and ecclesiastical dignitaries, in 1854; a large fresco on the wall represents the scene of confusion, in which the pope, cardinals, church dignitaries, and military officers are seen precipitated pele-mele into the cellar. This precious daub, bearing the name of Tajetti, does little credit to the modern Roman school of painting. On the adjoining wall are two marble slabs containing the names of all the dignitaries who were present, amongst whom are not a few of Hibernian origin, pupils of the College of the Propaganda. Adjoining this ch. is that of Sta. Costanza (p. 155).

S. Agostino, in the piazza of the same name, near the extremity of the Via della Scrofa, which forms the S. continuation of the Via di Ripetta, built in 1483 by Cardinal d'Estouteville, ambassador of France, from the designs of the Florentine architect Baccio Pintelli. The whole building was restored in the last century by Vanvitelli (1740). The elegant but simple front is of travertine taken from the Coliseum: the cupola was the first constructed in Rome. The interior retains the original pointed roof of the nave in the Italian Gothic of the 15th century. One of the great objects of interest in this ch. is the fresco by *Raphael* on the third pilaster on the l. of the nave: it represents the prophet Isaiah and 2 angels holding a tablet. According to Vasari's account, Raphael painted this fresco after he had seen the prophets of Michel Angelo in the Sixtine chapel. The fresco was injured in the time of Paul IV. by

attempts to clean it, and was restored by Daniele da Volterra. The painting of the Madonna della Rosa, in the 2nd chapel on rt., is a copy of the lost picture by Raphael, formerly in the ch. at Loreto. In the chapel of St. Augustin, in the rt. transept, is a good picture of the saint by *Guercino*. The statue of St. Thomas of Villanova, in the l. transept, is by *Ercole Ferrata*. The fine group in marble, representing the Virgin and the infant Saviour, near the entrance to the ch., is a remarkable work of *Jacopo da Sansovino*, and is held in great veneration, and covered with rich ornaments—all the jewellery upon it, and the numerous silver *ex-votos* in the shape of hearts, which we see covering the pillars of the ch., having been offered to it by devotees. The high altar and its 4 angels are from the designs of Bernini. The Madonna over it is a Greek painting brought from Constantinople. There are few works of art of transcendant merit in this ch., except those already mentioned: the Madonna di Loreto in the first chapel on the l. is by *M. A. di Caravaggio*, and the group in marble of the Virgin and St. Anne in the 2nd on the l. by *Andrea da Sansovino*. The painting of St. Apollonia, in the 4th on l., is attributed to *Daniele da Volterra*. There are several sepulchral monuments of celebrated members of the Augustinian order, amongst others, of Panvinio the antiquarian, and Card. Norris (ob. 1704). The ch. has recently undergone a thorough restoration, perhaps in an over-gaudy style.

In the adjoining convent, a fine building designed by Vanvitelli, is the *Biblioteca Angelica*, so called from Cardinal Angelo Rocca, who founded it in 1605. It is the third library in Rome in importance, containing nearly 90,000 printed books, 6000 pamphlets, and 2950 MSS. In this number are comprised many valuable works from the collections of Holstenius, presented by Card. Barberini and Card. Noris. It contains some valuable cinquecento editions, some inedited Chinese and Coptic MSS., a Syriac Gospel of the 7th century, a Dante of the 14th century with miniatures, and an edition of Walton's Polyglot, with the preface acknowledging the encouragement of Cromwell, the "Serenissimus Princeps," which was afterwards altered to suit the dedication to Charles II. The library is open daily, except on holidays, from 8 A.M. until noon.

S. Alessio, on the Aventine, supposed to mark the site of the Armilustrum, where Plutarch tells us that Tatius was interred. It was originally dedicated to St. Boniface, the first ch. being built on the site of the house of Euphemianus, the father of St. Alexius, in the 9th century. In a recess from the passage leading to the Sacristy there is a good recumbent statue of Card. Guido di Bagno, who lived in the reign of Leo X., by C. Murena. It had a narrow escape in 1849, during the French bombardment, a shot having broken through the mosaic roof over it, and fallen within a few inches of the statue. In the choir are two handsome columns in mosaic on each side of the episcopal chair; they appear to have belonged to a series of 19 once here. Amongst some inscriptions, formerly in the ch., but now removed into the adjoining cloister, is a curious one to a member of the Massimo family, showing that it existed in the 11th century (1011). The campanile, much older than the ch., is a good specimen of the bell-towers of the 12th and 13th centuries. The ch. of St. Alessio is attached to a convent of the Somaschi fathers, and is seldom open except at an early hour.

S. Anastasia, at the foot of the Palatine, towards the Tiber, on the site of a very ancient foundation of the 4th cent.: it gives a title to a cardinal priest. It is built over some large Roman chambers and reservoirs, which were probably connected with the neighbouring Circus Maximus, and which from the marks on the bricks date from the time of the Antonines: near here stood in the earliest times the House of Evander and the Ara Maxima of Hercules. The present ch., erected in 1636, on the site of one of the 10th cent., is chiefly remarkable

for 7 fluted Ionic columns of Pavonazzetto marble, supposed to have belonged to the Temple of Neptune on the Palatine, which, as well as others of grey granite, are built against the pilasters of the nave. Beneath the high altar is a recumbent statue of the patron saint, by *Ercole Ferrata*, in the exaggerated style of the school of *Bernini*. The celebrated scholar Card. Mai, who was titular of this ch., is buried in the l. transept, where a handsome monument, at his own expense, and by the sculptor Benzoni, has been erected to his memory; the inscription on it in Latin verse is from the Cardinal's pen; in digging the foundations for which, some curious portions of the Romulean wall, and of a tower supposed to belong to one of the ancient gates leading to the Palatine, were discovered. This ch. is seldom open except on Sundays, and then at an early hour.

S. Andrea delle Fratte, behind the College of the Propaganda, and which belonged to the Scottish Catholics before the Reformation, was restored at the end of the 16th cent. from the designs of Guerra, except the cupola and steeple, which are by Borromini. The front is by Valadier (1825), and erected at the expense of Cardinal Consalvi. The 2 angels on each side of the high altar are by *Bernini*; being found too small to stand on the bridge of St. Angelo, for which they were intended, they were presented to this ch. by the sculptor's descendants. The statue of St. Anna, in the chapel dedicated to that saint, is by *Pacetti*. In this ch. are the tombs of the Prussian sculptor Rudolph Schadow, by his countryman Wolf; of Angelica Kauffmann; of George Zoega, the learned Danish antiquary, and well-known author of the work on the Obelisks; and in the 3rd chapel on rt., of Miss Falconet, a young English lady, with a beautiful recumbent figure, by the talented American artist, Miss Hosmer. In the second chapel on the l. is a modern picture of the Madonna, by Cades, and 2 others on the side wall representing her miraculous salutation, in 1842, to a French Jew named Ratisbonne, who was wandering about the church, and which was followed by his conversion to Christianity—an event which created a good deal of sensation in Rome at the time. This ch. is remarkable for the ceremony of the *Tre Ore*, or 3 hours of Christ's agony on the cross, and the *Sette Dolori* of the Virgin, which takes place on Good Friday, from 12 to 3 P.M. Sermons in English are often preached here during Lent, it being the parish ch. of the Piazza di Spagna and adjoining streets—the principal resort of our countrymen at Rome.

S. Andrea al Quirinale, in the street leading from the Quattro Fontane to the Piazza of the Quirinal, an elegant little ch., built by prince Camillo Pamfili, nephew of Innocent X., from the designs of *Bernini*; it is attached to the convent of the Noviciate of the Jesuits. It has a Corinthian façade, and a semicircular portico with Ionic columns. The interior is oval, and richly decorated. In the chapel of St. Francis Xavier, the first on the rt., are 3 paintings by *Baciccio*; they represent St. Francis Xavier baptizing a queen in India, and the death of the saint in the desert island of Sancian in China. The chapel of St. Stanislaus Kostka, second on l., has an altarpiece representing the patron saint kneeling before the Virgin, by *Carlo Maratta*; the other paintings are by *Odazzi* and *Mazzanti*, pupils of Baciccio. Under the altar the body of St. Stanislaus is preserved in an urn of lapis lazuli. In the recess between this chapel and the high altar is the tomb of Charles Emanuel IV., king of Sardinia, who abdicated in 1802, and became a Jesuit in the adjoining convent, where he died in 1819, by *Festa*, a Piedmontese sculptor. The painting at the high altar, representing the Crucifixion of St. Andrew, is by *Borgognone*; on each side are fine columns of Cotanella marble. In the convent is shown the chamber of St. Stanislaus, converted into a chapel by Chiari. It contains a singular statue of the dying saint, by *Le Gros*: the head, hands, and feet are of white,

the robes of black, and the couch is of yellow marble. It was near this church, probably in the gardens behind, extending to the valley between the Quirinal and the Viminal, that stood the celebrated Temple of Quirinus, erected by Romulus.

S. Andrea delle Valle, one of the best specimens of more modern church architecture in Rome. It was built in 1591, from the designs of Olivieri, and finished by Carlo Maderno. The façade is by Carlo Rainaldi; between its coupled columns of the Corinthian and composite orders are niches containing statues by *Domenico Guidi*, *Ercole Ferrata*, and *Fancelli*. The interior is celebrated for its frescoes. The cupola, one of the most beautiful in Rome, was painted by *Lanfranco*, and is one of his most successful works. He devoted 4 years to its execution, after a long study of Correggio's cupola at Parma. The glory which he painted on the centre of the lantern was considered to form an epoch in art. At the 4 angles are the Evangelists by *Domenichino*; the subject on the vault of the tribune above the cornice are also by Domenichino; the finest portions being the Flagellation of St. Andrew on l., his being led to the cross on rt., and his glorification, in the semicircular space above. The latter is most remarkable for its clear and powerful colouring. Of the evangelists, the St. John is an admirable figure, powerfully coloured and beautiful in expression. Amidst the outcry against these frescoes, Domenichino is said to have visited them some time after their execution, and to have said, "Non mi pare d'esser tanto cattivo." Lanzi, speaking of the evangelists, says that, "after a hundred similar performances, they are still looked up to as models of art." On the walls of the choir are 3 large frescoes representing the Crucifixion of St. Andrew, by *il Calabrese*. In the Strozzi chapel, the 2nd on the rt., erected from the designs of *M. Angelo*, is a bronze *Pietà*, copied from that in St. Peter's, and of the Elias and Rachel which stand beside the Moses at S. Pietro in Vincoli. In the rt. transept is a picture of S. Andrea di Avellino, by *Lanfranco*. On each side of the nave are the sepulchral monuments of Pius II. and Pius III., by *Paolo Romano* and *Pasquino* of Montepulciano; they formerly stood in the old basilica of St. Peter's, from which they were removed on its being pulled down. The St. Sebastian in the 3rd chapel on l. is by *Giovanni de' Vecchi*. In the Rucellai chapel, the 2nd on the l., is the tomb of Giovanni della Casa, the learned archbishop of Benevento, who died in 1556. He was the biographer of Cardinal Bembo, and the author of the Galateo, or Art of Living in the World. Another tomb of some interest is that of Cardinal Gozzadino, nephew of Gregory XV. The Barberini chapel, 1st on l., contains an Assumption by *Domenico Passignani*; and 4 statues, of which S. Martha is by *Francesco Mochi*, St. John the Evangelist by *Buonvicino*, the Baptist by *Pietro Bernini*, and the Magdalen by *Cristoforo Santi*. The Feast of the Epiphany is celebrated with great pomp here, and sermons in different languages preached during its Octave. This ch. is supposed to occupy the site of the Curia of Pompey, and very near to where Cæsar fell. Close by is the Palazzo Valle, belonging to a family that has given its name to the adjoining quarter, the paternal house of Pietro della Valle, the celebrated traveller of the 14th century.

S. Andrea dei Scozzesi, in the street leading from the Piazza Barberini to the Quirinal, is chiefly interesting to our northern fellow-countrymen from being the last resting-place of many Scottish families who died at Rome; it dates from 1649, when it was erected by the Marchioness of Huntley and Count Leslie. The large picture of the Martyrdom of St. Andrew, over the high altar, is by *Gavin Hamilton*; the 2 oblong ones, of different saints, by *Jamieson*, a Scottish artist, the fellow pupil of Vandyke, and in the style of the latter. This ch. is annexed to a College for the Education of Roman Catholic Priests natives of Scotland, which is now in progress of being rebuilt.

S. Angelo in Pescheria, close to the portico of Octavia, supposed to occupy a part of the site of the Temple of Juno, noticed under the head of Antiquities in our description of that portico; but it is chiefly remarkable from its connexion with the history of Cola di Rienzo. It was upon the walls of this ch. that he exhibited the allegorical picture of Rome, which first roused the people against the nobles. It was here also that he assembled the citizens by sound of trumpet to meet at midnight on the 20th May, 1347, in order to establish the "good estate." After passing the night in religious observances, Cola marched out of the ch. in armour, but with his head uncovered, attended by the papal vicar and numerous followers bearing allegorical standards of Peace, Liberty, and Justice. He proceeded in this way to the Capitol, and there, standing before the lion of basalt, called on the people to ratify the articles of the Good Estate. This memorable scene terminated by the elevation of Cola to power as the Tribune and Liberator of Rome. This ch. is now undergoing an almost entire reconstruction (Mar. 1866). The Jews, whose *Ghetto* is close by, are compelled to pay an annual tax to this ch., as well as to the neighbouring Casa dei Neofiti, or House of the Converts to Christianity, from amongst their co-religionists.

S. Antonio Abate, near Santa Maria Maggiore, supposed to stand upon the site of a temple of Diana; the only part remaining of the edifice rebuilt in 1481 is the handsome Lombard porch which led formerly into the Hospital, and now forms the principal entrance to the ch. In the chapel of the saint, on the rt. on entering, are two curious specimens of coloured mosaic representing tigers tearing young bulls. The walls in the interior, which was restored in the last century, are covered with frescoes representing scenes in the life of the saint, painted by *Giovanni della Marca*, in most of which the Devil plays a conspicuous part; those of the cupola of the chapel of the patron saint are by *Pomarancio*. On the feast of St. Anthony (January 17th) and during the whole of the following week the ch. is much resorted to by the peasantry to have their domestic animals blessed and sprinkled with holy water. On the 24th, or octave, all the postmasters about Rome used to send their horses mounted by their postilions in their smartest liveries for the same purpose. Those of the pope, of the Church dignitaries, and Roman princes, are brought between 12 and 1 o'clock, decorated in their richest trappings. The ceremony was formerly an interesting one, and enabled the visitor to see the finest studs of the Roman aristocracy, but of late years the great families have ceased to send their horses to be blessed. The ancient ch. of S. Andrea in Barbara, which stood on the site of the *Basilica* Sicinniana in the rear of this ch., and which existed until the 17th centy., has entirely disappeared.

Sant' Antonio dei Portoguesi, near the Via della Scrofa, the national ch. of the Portuguese, is a handsome edifice internally, of the 17th century, its walls being richly decorated with various kinds of coloured marbles and Sicilian jasper; none of the paintings are of any great merit; it contains numerous tombs of Portuguese who have died at Rome.

S. Apollinare, in the square of the same name, near the ch. of S. Agostino, is a handsome edifice, supposed to stand on the site of a temple of Apollo, converted into a Christian ch. by St. Silvester. The present edifice dates from the time of Benedict XIV., and consists of a large vestibule, and an undivided nave; the choir and high altar were erected by the architect Fuga at his own expense. In the vestibule at the altar on the l. is a painting of the Umbrian school of the 16th century, representing the Madonna with SS. Peter and Paul, erroneously attributed to *Perugino*. The adjoining extensive convent, formerly possessed by the Jesuits, is now the ecclesiastical seminary of the diocese of Rome. This ch. is celebrated for its collection of sacred relics.

SS. Apostoli, in the piazza of the same name behind the Corso, founded by

Pelagius I. in the 6th century, rebuilt by Martin V. about 1420; it is known amongst early writers as the Basilica Constantiniana. The tribune was added by Sixtus IV., and the portico by Julius II. when Cardinal della Rovere. The interior was restored by Francesco Fontana. Under the portico in front of the church is an antique bas-relief of an eagle standing in a crown of oak leaves, much admired as a specimen of ancient decorative art. At the opposite end is the simple monument erected by *Canova* to his early friend and countryman Volpato, the celebrated engraver: it represents in bas-relief a figure of Friendship weeping before the bust of the deceased. The *interior* of the ch. is remarkable for another fine work of *Canova*, the monument to Clement XIV., placed over the door in the l. aisle which leads into the sacristy. By the inscription on that to Volpato we are told that the monument was executed by Canova in his 25th year, and we may therefore regard it as one of the first successful efforts of the new school of sculpture. It consists of a sitting statue of the Pope, and 2 figures representing Temperance and Meekness, and was raised to his patron at the expense of Carlo Giorgi, who had received many favours from Clement XIV., and who commissioned his friend Volpato to employ Canova. The remains of the pontiff are laid in the cloisters. A Latin inscription, placed on one of the pilasters in the rt. aisle, marks the spot where the præcordia of Maria Clementina, wife of the first Pretender, are deposited: her monument we have already noticed in St. Peter's. The paintings in this ch. are not remarkable: the picture over the high altar, representing the Martyrdom of the Apostles Philip and James, to whom this church was originally dedicated, and whose remains are beneath the high altar, is by *Domenico Muratori:* it is one of the largest altarpieces in Rome; and is painted on the wall. The Triumph of the Franciscan Order on the vault over the nave is by *Baciccio*. The St. Anthony, in the chapel of that saint, by *Benedetto Luti*, is mentioned by Lanzi as one of his most esteemed works. A highly-decorated chapel, 2nd on rt., dedicated to the Virgin of the Immaculate Conception, with a large modern painting by *Coghetti*, has been erected at an expense of 20,000 scudi, bequeathed by a banker named Chiaveri. In the choir is a good sepulchral monument of the 15th century, raised by Sixtus IV. to his kinsman Pietro Riario; and opposite to it those of Garundo Anseduno in the same style, and of Cardinal Raphael Riario, from the designs of Michel Angelo. The festival of St. Bonaventura is celebrated in this ch. on the 14th July, in the presence of the college of cardinals. The adjoining convent is the head-quarters of the Order of the Black Friars, or Minor Conventuals, of which Sixtus IV. and Clement XIV. were members; in it were written the celebrated letters of the latter which made so much noise in the last century. In the cloisters of the convent are several monuments, removed for the most part from the older church, amongst which are worthy of notice two to the memory of Cardinal Bessarion, the eminent Patriarch of Constantinople, who contributed so much to the introduction of Greek literature into Western Europe since the revival: born at Trebizond, he attached himself to the Roman church, and became bishop of Tusculum in 1466; he raised, during his lifetime, one of these memorials, with a Greek and Latin inscription from his own pen; the other was placed in the church, after his death at Ravenna, in 1472, by the monks, when his remains were brought here; it is surmounted by a very characteristic portrait of the deceased in relief. The supposed monumental cenotaph to Michel Angelo, who died in this parish in March 1614, and who was buried here before his remains were removed to Florence, has upon it a recumbent figure of the old man, with his very striking likeness; it is without any inscription. In a recess, formerly the door leading from the cloister into the ch., has been placed a memorial over the grave of Clement XIV., whose remains were removed

here from St. Peter's in 1802. On the side wall is one of the memorials to Bessarion, surmounted by his bust in relief; in the centre of the outer cloister is a large ancient marble vase, supposed to be the *Cantharus*, or vessel used for ablutions, which stood in the atrium of the primitive basilica. Attached to the convent is an ecclesiastical seminary founded by Sixtus IV.

Ara Cœli: see *Santa Maria di Aracœli*, near the Capitol.

Sta. Balbina, a very ancient ch., supposed to date from the 6th centy., on the Aventine. It is in the form of a basilica, with 3 wheel windows in the front; the interior has been entirely modernized, the only objects worthy of notice being the tomb of Stefano Sordi, by one of the Cosimatis, adorned with mosaics and having a recumbent figure of the deceased. The bas-relief on the opposite side of the ch. was brought from an altar erected by Cardinal Barbo in the old basilica of St. Peter's. The convent of Sta. Balbina, which is surrounded by mediæval walls, with a tower of the same period, when it served as a stronghold of the Roman barons, has been lately converted into a penitentiary for young criminals. The ch. is seldom open (on the 2nd Tuesday in Lent, and on March 31, the saint's anniversary); its principal interest is in its situation, commanding fine views over the Cælian, the valley between it and the Aventine, the ruins on the Palatine, and the Baths of Caracalla.

S. Bartolommeo in Isola, in the island of the Tiber, and on the site of a temple of Jupiter, or, as some antiquaries will have it, of Æsculapius. The present ch., as we read on an inscription in hexameters over the central door, was erected in 1113 by Paschal II., to receive the bodies of certain martyrs; and was successively restored by Gelasius II. and Alexander III.: it was nearly ruined during the frightful inundation of 1557. It acquired its present form in the reign of Gregory XIII., from the designs of Martino Longhi. The interior consists of a nave and 2 aisles, separated by 14 ancient granite columns with composite capitals. The urn under the high altar is a fine specimen of red porphyry, containing the relics of St. Bartholomew and other saints; before it is a puteal or mouthpiece of a well, with bas-reliefs of the 12th century. The paintings in the different chapels are chiefly of the 17th century; none of them are worthy of particular notice. In the garden of the adjoining Franciscan convent may be seen remains of the substructions which surrounded the island, giving to it the form of a ship, as stated in our chapter on the Antiquities (p. 33).

S. Bernardo, in the Piazza de' Termini, a circular building of considerable interest as one of the halls which stood at the angles of the outer circuit of the Baths of Diocletian. It has been preserved entire by the pious care of Caterina Sforza, countess of Santa Fiora, who in 1598 converted it into a ch. dedicated to St. Bernard, and presented it to the Cistercian monastery which she founded and endowed. The ch. has been lately restored; and the rents which menaced ruin to the beautiful roof, with its sunk square panels, repaired. There are several inscriptions to members of the Sforza family interred here; and the slab tomb of Cardinal Passionei, the learned librarian of the Vatican. A good monument to the sculptor Finelli, who died in 1853, by Rinaldi, has been lately placed in this ch.

S. Bibiana, not far from the Porta di San Lorenzo, founded in the 5th century on the site of the house of the saint, near the Licinian Palace, and entirely remodelled by Urban VIII. from the designs of Bernini, who added the façade. The 8 columns, 6 of granite and 2 of marble, the latter with spiral flutings and Corinthian capitals, separating the nave from the aisles, are antique. On the walls of the nave are 10 frescoes of events in the life of the saint; those on the rt. are by *Agostino Ciampelli;* the opposite ones by *Pietro da Cortona*. The statue of S. Bibiana at the high altar is generally admitted to be the masterpiece of *Bernini*. It is graceful in style, and forms a contrast to the fantastic taste which

characterises his later works. Beneath the altar is a magnificent sarcophagus of Oriental alabaster 17 feet in circumference; it contains the remains of Bibiana and of 2 other saints. Near the door, enclosed in an iron cage, is the stump of a column, to which Sta. Bibiana is said to have been tied when she suffered martyrdom. This ch. is rarely open, except on the anniversary of the patron (Dec. 2nd, the St. Swithin's day of the Romans, who have a saying, that if it rains on that day it will continue to do so for the next forty) and on the 4th Friday in Lent.

The *Cappuccini*, or *S. Maria della Concezione*, in the Piazza Barberini, built by Cardinal Francesco Barberini, a member of the Capuchin order, brother of Urban VIII. It is celebrated for the picture of the Archangel Michael by *Guido* (in the first chapel on the rt.), classed by Lanzi among his best works in his softer manner. Forsyth calls it the Catholic Apollo. "Like the Belvedere god," he says, "the archangel breathes that dignified vengeance which animates without distorting; while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes." The Lucifer is said to be a likeness of Cardinal Pamfili, afterwards Innocent X., who had displeased Guido by his criticisms. The common story tells us that it is the portrait of Urban VIII.; but the fact that the picture was painted for Cardinal Barberini, the pope's brother, must throw discredit on the statement, even if it were not established that the satire was directed against his predecessor, Innocent X. In the same chapel is a fine picture, by *Gherardo della Notte*, of Christ tempted and crowned with thorns, &c. Cardinal Barberini is buried in the ch. before the high altar; his grave is marked by the simple inscription on the pavement, *Hic jacet pulvis, cinis, et nihil.* On the wall above the entrance door is the cartoon by *Francesco Beretta*, representing St. Peter walking on the waters, used in restoring the Navicella which Giotto executed in mosaic, now under the portico of St. Peter's. In the chapel opposite to Guido's Archangel is the Conversion of St. Paul, one of the best works of *Pietro da Cortona*. "Whoever," says Lanzi, "would know to what lengths he carried his style in his altarpiece should examine the Conversion of St. Paul in the Capuchin ch. at Rome, which, though placed opposite to the St. Michael of Guido, nevertheless fails not to excite the admiration of such professors as are willing to admit various styles of beauty in art." The Ecstasy of St. Francis, by *Domenichino*, in the third chapel on the rt., was painted gratuitously for the ch. A fresco by *Domenichino*, formerly in the convent, representing the death of St. Francis, has been recently placed here. The Dead Christ in the 3rd chapel on l. is by his pupil, *Andrea Camassei*. On the l.-hand side of the high altar is the tomb of prince Alexander Sobieski, son of John III., King of Poland: he died in Rome in 1714. Under the ch. are 4 low vaulted chambers, entered from the convent, which constitute the cemetery of the friars. The earth was originally brought from Jerusalem. The walls are covered with bones and skulls, fantastically arranged; several skeletons are standing erect in the robes of the order. Whenever one of the friars dies, he is buried in the oldest grave, from which the bones of the last occupant are removed to this general *ossuarium*. The adjoining convent is the headquarters of the Capuchin Friars, so widely distributed over the Roman Catholic world, and the residence of the General of the Order. Annexed to it is a large garden, which adjoins those of the Villa Ludovisi.

S. Carlo a Catinari, so called from the manufacturers of *catini* or dishes and earthenware in general, who lived in the vicinity. The ch. was built in 1612, from the designs of Rosati and Soria. The cupola is one of the highest in proportion to its diameter in Rome, and is celebrated for the 4 frescoes on the spandrils of the cupola, by *Domenichino*, representing the Cardinal Virtues, Prudence, Justice, Temper-

ance, and Fortitude. In the choir, opening out of the sacristy, is a fine half-figure of S. Carlo, in fresco, by *Guido*, formerly on the façade of the ch. Over the high altar is the large picture representing the Procession of S. Carlo bearing the Sudario during the Plague at Milan, by *Pietro da Cortona*. The vault above is painted by *Lanfranco*. The death of St. Anna, in the second chapel on the l., is the masterpiece of *Andrea Sacchi*. The Annunciation, in the first chapel on the rt., is by *Lanfranco*.

S. Carlo in the Corso, the national ch. of the Lombards, with a heavy, ill-portioned front. The interior is from the designs of Martino Lunghi (1614), completed by Pietro da Cortona: it consists of a nave and side aisles divided by Corinthian pilasters, and is handsome. At the high altar is the large picture of S. Carlo Borromeo in glory, with St. Ambrose and S. Sebastian, considered to be one of the best works of *Carlo Maratta*. The rich chapel of the rt. transept has a mosaic copy of the Assumption, by the same painter, now in the Cibo chapel at S. Maria del Popolo; the statue of David, is by *Pietro Pacilli*; and that of Judith, by *Lebrun*. The painting of St. Barnabas in the next chapel is by *Francesco Mola*. On the floor of the nave and near the pulpit is the slab tomb of count Alessandro Verri, the author of the 'Notti Romane,' who died at Rome in 1816. The festival of S. Carlo Borromeo, on the 4th November, is celebrated with great pomp here, high mass being performed at 10 A.M. by a cardinal priest, in the presence of the pope and the sacred college.

S. Caterina dei Funari, near the Palazzo Mattei, at the foot of the Capitol, and on the site of the Flaminian Circus. The front, erected at the expense of Card. Cesi, is a good specimen of the architecture of the 18th centy. There is little worthy of notice in the interior. The name of Funari given to this ch. is derived from its being built on the rope-walk, into which a part of the Flaminian Circus had been converted.

S. Caterina di Siena, on the ascent from the Piazza Trajano to the Quirinal. A very handsome ch., decorated with coloured marbles, gilding, and stuccoes. It is attached to an extensive convent of Dominican nuns. The anniversary of the marriage of St. Catherine is celebrated here on Feb. 3, when amongst other relicks one of her shoulder bones is exhibited.

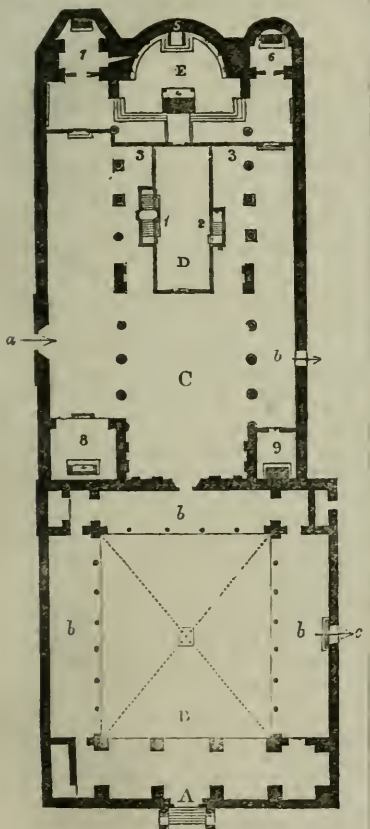
S. Cecilia, at the extremity of the Trastevere, near the Quay of la Ripa Grande, built on the site of the house of the patron saint. Its foundation dates from 230, in the pontificate of Urban I. It was rebuilt by Paschal I., in the form of one of the smaller basilicas, in 821, and entirely restored and reduced to its present form by Card. Sfrondati in 1599, and subsequently redecorated by Card. Doria, as we now see it, in 1725, when the ranges of columns which formed the nave of the original ch. were built round and converted into the present heavy pilasters to support the roof; and the gallery, with its marble columns, enclosed so as to form the grated cells, where the nuns can assist at the ceremonies of the ch. without being seen from below. In the fore court is an antique marble vase or cantharus, which stood in the quadriporticus of the primitive basilica. The portico which precedes the ch. has on the frieze some early arabesques in mosaic, with portraits of saints, supposed to date from the 9th century. On each side of the cross which forms the centre are rude likenesses of St. Cecilia. Entering the ch., and on the rt. of the door, is the tomb of Cardinal Adam, of Hertford, who was administrator of the diocese of London (ob. 1398) and titular cardinal of this ch. This prelate, a very learned man, took part in the opposition to Urban VI., and, having been arrested, with five other cardinals, at Lucera, was carried by that vindictive pope to Genoa: he alone was saved by the interference of the English crown, the others being barbarously put to death in the convent of S. Giovanni di Pre, where their remains were discovered a few years ago. On the sarcophagus are the arms of England, at that time 3 leopards and fleurs-de-lis quartered. On the l. of the entrance is the handsome urn of Cardinal Fortiguerra (ob. 1473), who

played an active part in the contests of Pius II. and Paul II. with the Malatestas in the Romagna, the Savellis, and the Counts of Anguillara, in the 15th cent. The body of St. Cecilia, which lay originally in the catacombs of St. Calisto, from which it was removed by Paschal I. to this ch., is deposited in the Confession beneath the high altar; the silver urn in which it had been placed disappeared during the first French occupation. The recumbent statue of St. Cecilia, by *Stefano Maderno*, is one of the most expressive and beautiful specimens of sculpture which the 17th century has produced. It represents the body of the saint in her grave-clothes, in the position in which it is described to have been found when her tomb was opened. At the extremity of the rt. aisle, and near a chapel with a cinquecento bas-relief of the Virgin and Child, is a painting of St. Cecilia appearing to Paschal I., to make known where her remains lay in the catacombs, where they had been deposited by S. Urbanus: it stood under the outer portico in former times, and is supposed to be as old as the 9th cent. The tribune, the least altered part of the original ch., contains an ancient episcopal seat and some curious mosaics which belonged to the ch. as it was rebuilt by Paschal I. in the 19th century. Those on the vault represent Our Saviour holding a scroll in one hand, and giving his benediction with the other, having St. Paul, St. Cecilia, and St. Paschal on one side, and St. Peter, St. Valerian, and St. Agata. Over the head of the Saviour is a handsome hand grasping a wreath, and on the arch the monogram of Paschal I.; below a lamb and 6 sheep on either side, emblematical of the Saviour and Apostles. The high-altar, placed on a raised presbytery over the Confession, is beneath a very handsome Gothic canopy in white marble, supported by 4 columns of the beautiful nero-bianco marble. The paintings on the roof of the nave are by *Seb. Conca*. From the extremity of the rt. aisle, near the entrance, a passage leads to the chapel of Santa Cecilia, erected in a part of the house in which she lived, and which appears, from the traces of a furnace and leaden pipes, to have been connected with a bath-room. The martyrdom of the saint over the altar here has been attributed to *Guido*; the landscapes are by *Paul Brill*, but a good deal injured by damp. The adjoining monastery, one of the largest in Rome, is inhabited by nuns of the order of St. Benedict. The ch. of St. Cecilia, except on feast-days, is closed at an early hour in the forenoon. The feast of the saint (Nov. 22) is celebrated with great pomp and fine music; and on the 2nd Wednesday in Lent the numerous relics possessed by the nuns are exposed, with a grand display of mediæval reliquiaries and plate. The outside of the apse, and a portion of the nave towards the Via di S. Maria in Orto, preserves unaltered the style of the 9th century. The catacombs of San Callisto, on the Via Appia, where the remains of St. Cecilia were first laid, are lighted up on Dec. 22, and much resorted to.

San Cesareo, called *in Palatio*, from its vicinity to what was the palace and baths of Caracalla, a ch. on the rt. of the Via Appia, at the bifurcation of the Via Latina, and a short way before reaching the Porta St. Sebastiano. It has much the form of its neighbour *SS. Nereo ed Achilleo* (p. 180). It is principally remarkable for its raised presbytery, enclosed by a marble screen. Behind the high altar is an ancient episcopal chair, ornamented with mosaics; its marble pulpit stands on torse columns decorated with mosaics and heads of sphinxes, sheep, &c., in relief. The more modern mosaic of the tribune is from designs by *Cav. Arpino*.

San Clemente, in the valley between the Cælian and Esquiline hills, and in the street leading from the Coliseum to the Lateran. This ch., long considered as one of the most ancient and unaltered of the early Christian edifices of Rome, has lost a good deal of its interest from the recent discovery of a still more ancient one beneath, and to which the history hitherto attributed to the modern in many parts applies: still the present ch. offers much worthy of notice in its architectural imitation of

the one that preceded it, and the works of art which it contains. According to the traditions of the Church, Clement, the third Bishop of Rome, the fellow-labourer of St. Paul, and a member of the Flavian family, by some indeed considered the nephew of Flavius Clemens, an Imperial Christian martyr, erected an oratory in his own house on the Esquiline; this was probably enlarged from time to time after the Peace of the Church,* until it was replaced by a basilica of considerable magnitude, possibly that which has been laid open by the recent excavations; it was in this that Gregory the Great must have read his 32nd and 38th homilies as we are told, as it was to it that St. Jerome must have referred in his writings. This ancient ch., however, had been long forgotten, until, in 1857, some repairs having become necessary in the adjoining convent, which belongs to the Irish Dominicans, its zealous and very intelligent prior, Father Mullooly, came upon a wall covered with very ancient paintings, at a level of nearly 20 ft. below the modern ch.; further research showed that this was the aisle of a very extensive edifice, and that it stood on massive constructions of a Pagan period, some, probably, of the early times of the Empire. So interesting was the discovery considered, that researches on an extensive scale were undertaken under the direction of the prior, which up to the present time have resulted in the clearing out of both the aisles and a large portion of the nave, and in opening out the line of columns which divided them, and in tracing a considerable area of the Roman edifice, upon which it as well as the more modern ch. rested. A visit to those subterranean discoveries will greatly interest the Christian archæologist; they can be easily reached by a commodious flight of steps from the sacristy; and not being considered as within the precincts of the convent, ladies are admitted on application to the sacristan in charge of the modern ch.



San Clemente. (Upper Church.)

A. Entrance to B. Atrium, and *b*. Quadriporticus. c. Entrance to monastery. C. Nave. D. Choir. 1, 2. Ambones. 3. Ancient marble screen. 4. High altar. E. Presbytery and Tribune. 5. Episcopal chair. 6, 7, 8, 9. Chapels of St. John, of the Rosary, of the Passion of our Saviour, and of St. Dominick. *a*. Side entrance to the ch. from the street. *b*. Entrance to the sacristy and subterranean ch.

It is impossible to fix with precision the date of the older basilica, or of the more modern one which stands upon it: all that is mentioned in history

* Writers on Church History designate under this name the period after Constantine's conversion, when religious persecution ceased, and the celebration openly of Christian worship was permitted in public.

as regards the former is, that it was considerably restored in the 8th cent. (A.D. 772) by Adrian I.; and, as we shall hereafter see, it was probably in it that John VIII., or Nicholas I., erected the choir about 880, and which, on the completion of the upper edifice, was removed to it. It was probably destroyed in 1084, when Robert Guiscard burned all the public edifices from the Lateran to the Capitol. With respect to the upper ch., it probably does not date from beyond the 12th cent., when it is mentioned as having been nearly rebuilt by Paschal II. (1099-1118), although, from its containing the choir with the supposed monogram of John VIII., its construction had been attributed to that pontiff, whereas it is all but certain that the choir formerly stood in the older ch., and was removed here when the present one was built. The oldest fixed record in the upper ch., the mosaics on the vault of the tribune, are of the end of the 13th cent.

We shall now proceed to describe the different parts of this interesting church, commencing with the upper one, and its atrium.

The atrium and quadriporticus are the only perfect at present in Rome, although traces of similar ones are to be seen adjoining other early churches:* it is 62 ft. by 50, and surrounded on 3 of its sides by granite columns with Ionic capitals. In the pavement are numerous fragments of green *Ophite* porphyry, derived from some Roman edifice in the vicinity: the Cantharus or vase for ablution before entering the ch. has disappeared. The entrance to this atrium is by a gate, over which rises a Gothic canopy of the 13th cent.; flanked by rude Ionic and composite columns. The style of this door is barbarous, and the jambs formed of marble slabs having dissimilarly sculptured tracings on each of its fragments, showing that they were derived from a much more ancient Christian edifice, and very carelessly put together.* The ch. consists of a nave, separated from the aisles by 16 ancient columns of different materials and orders. The aisles are of unequal width, that on the right being the narrowest by some feet, from the circumstance of the side wall resting on the line of columns of the subjacent ch., which the builders of the modern one selected for its foundation. In front of the tribune and high altar, but standing in the middle of the nave, is the curious choir, enclosed by walls of marble, having sculptured on them, in addition to other Christian emblems, the supposed monogram of Pope John VIII., who reigned from 872 to 882, from which it was concluded that the whole edifice in which it stands dated from that period; but from the careless manner in which the blocks are adjusted and the wall on which they stand run up in so rude a manner, it is now generally believed that this choir once stood in the basilica beneath, from which it was removed when, for some unexplained reason—for history is entirely silent, as we have already stated, on the subject—the latter was abandoned. On the sides of the choir are the Ambones† or pulpits: from that on the l. (1), which is ascended to by a double stair, with a handsome candelabrum in mosaic-work alongside for the Paschal candle, the Gospel was read; whilst from the op-

* S. Cecilia, SS. Quattro Coronati. In these atria the poor asked for alms from the faithful, as penitents implored their prayers; here those who had incurred penance, exposed to wind and rain, and hence called *Hyemantes*, were obliged to remain until they were permitted to return to the ch., the quad riportici were also used as places of interment before it was allowed within the sacred edifices themselves.

* The present quadriporticus, although retaining probably its primitive plan and dimensions, was originally surrounded by pilasters, as we see on the E. side; the open portico of Ionic columns is of a more recent date. There is every reason for supposing, as we now see it, that it dates from the construction of the adjoining ch. by Pascal II.

† The visitor will remark how these ambones occupy different sides from what is seen in the few churches of Rome where such monuments are still preserved. Thus in the churches of Sta. Maria in Cosmedin (p. 169), and San Lorenzo fuori le Mura, the Gospel ambo, with its adjacent candelabrum, is on the rt. hand looking towards the high altar, another reason for supposing how carelessly the choir of S. Clemente had been set up when removed from the church beneath.

posite one, with reading-places turned towards the tribune and the nave, the Epistle was read and the papal edicts published. The presbytery is separated from the choir by a screen of sculptured marble panels, of the same period as the choir, but put together in a still more careless manner, and evidently intended for another place. In front of the tribune stands the high altar, beneath which lie the remains of Flavius Clemens, of SS. Clement and Ignatius of Antioch. In the centre of the presbytery is a marble episcopal seat, having engraved on it the name of Anastasius, who was titular Cardinal of the ch. in 1108. The wall and vault of the tribune are covered with mosaics of two periods—those on the face of the arch are probably contemporaneous with the reconstruction of the ch. by Paschal II., whilst those upon the vault, from an inscription placed over the Ciborium, were executed in 1297, at the expense of Cardinal Tomassio, a nephew of Boniface VIII.: the latter represent our Saviour on the Cross surrounded by handsome arabesques, interspersed with small figures—amongst others, of the 4 great doctors of the Church—SS. Jerome, Augustin, Ambrose, and Gregory. At the foot of the Cross issue the 4 rivers of Paradise, with shepherds and their flocks, and birds, especially peacocks, one of the Christian emblems of immortality. The mosaics on the face of the arch, are more interesting still. Above is the Saviour, having on either side 2 angels and the emblems of the 4 evangelists. Below are SS. Peter and Clement, with Jeremiah on one side, SS. Paul, Lawrence, and Isaiah on the other; and lower down still, the holy cities Bethlehem and Jerusalem, with the mystic lamb and sheep, emblematical of our Lord and the 12 apostles. The hand, with a wreath of flowers, in the clouds, is probably of the same period, here, as elsewhere, the emblem of the Almighty power. The fresco paintings on the walls beneath have been attributed to *Giovenale da Orvieto*, or *da Celano*, who lived about A.D. 1400. In the Chapel of the Sacrament, on the rt. of the tribune, the statue of St. John the Baptist is by *Simone*, the brother of Donatello; and in the corresponding one of the Rosary, on the opposite side, the picture of the Virgin is by *Seb. Conca*. The good sepulchral monument of Cardinal Venerio (ob. 1479) has two handsome half-columns, with basket-work capitals and covered with foliage reliefs. The Chapel of the Passion, on the l. of the great entrance, retains its pointed architecture of the 13th centy., and has on its walls the once interesting frescoes by *Massaccio*, representing the Crucifixion and other events in the lives of our Saviour, of St. Clement, and St. Catherine of Alexandria. They have suffered much from restoration. The chief subjects are—outside the arch, The Annunciation, and St. Christopher carrying the infant Christ over the stream; within, St. Catherine forced to Idolatry; her Instruction of the daughter of king Maximilian in prison; her Dispute with the Alexandrian Doctors before Maxminian; the Miracle of her Deliverance; her final Martyrdom, with her burial and transport to heaven by angels in the background. Opposite is the History of St. Clement, and over the altar the Crucifixion of our Lord. In the rt. aisle, near the high altar and the chapel of St. John the Baptist, is the tomb of Cardinal Roverella, bearing the date of 1476.

Let us now descend into the lower ch., reached from the sacristy by wide stairs, which open into the narthex, aisle, and nave: the outer side of the former consists of a massive brick wall of fine ancient masonry, the inner of a range of 8 columns of divers marbles, the most remarkable being one of verde antico, a magnificent specimen, the other of breccia coralina. On the stucco of the wall are several traces of paintings, the best preserved being, in a niche, figures of the Virgin and Child, with two females, one probably St. Catherine; a large figure of Christ in the act of giving the benediction, the head unfortunately destroyed; the whole of this side of the aisle appears to have been covered with paintings, of which

it is difficult to fix the period with any degree of certainty; by some they have been referred to the 7th or 8th centy., when the ch. was restored by Adrian I., whilst, from the absence of the nimbus round the heads of many of the figures, others suppose they belong to an earlier period. A range of columns separated the aisle from the nave; on them had been erected, as upon a foundation, the outer wall of the ch. above; penetrating beyond them into the nave, a more modern wall was discovered, which supported the columns of the rt. aisle of the modern church. At one extremity of the narthex are marks of a door opening on what appears to have been the ancient quadriporticus,* like the ch. nearly 20 ft. below the level of the modern one. Here two sarchophagi were found, now removed into the narthex, which would indicate a very early period of interment within the walls of the sacred edifice. Portions of the marble pavement were also discovered, amongst others an inscription bearing the name of two consuls of the time of Constantine. At the opposite extremity of the N. aisle a few steps lead to the raised tribune, a part of the floor of which alone remains, the circular apse being still concealed in the unexcavated portion of the edifice. It is now in progress of being cleared out. Beneath the floor of this N. aisle are several chambers of the Roman period, the whole resting on an extensive area cased with huge blocks of volcanic tufa, having a kind of cornice in travertine, of a construction resembling that of the Forum of Augustus (p. 26.) There is reason to attribute these substructions to the outer wall of a very extensive edifice of the early period of the Empire. It may have belonged to the house of Mæcenas, or to the Mint or *Moneta*, which were situated hereabouts, although some of the Roman antiquaries suppose it much more ancient, even to be as old as the walls of Servius Tullius. In some ancient chambers behind the apse have been discovered traces of elegant stucco-work; an inscription bearing the name of Rufinus; and an altar in marble, with a bas-relief on it of a Mithraic sacrifice, which was probably placed in this remote corner at the period when that superstition was severely interdicted at Rome. The visitor may descend along this wall of massive blocks for about 30 yards, which will bring him into the southern aisle; here, on the walls, he will observe some fragments of paintings, which are supposed to have represented the 12 Apostles, one of the most curious being the feet of a figure turned upwards, very probably of St. Peter on the Cross, adjoining are mutilated groups which are believed to form part of a large composition relative to St. Cyril, who was probably buried in the neighbouring empty brick tomb at the S.W. corner of the aisle. The S. aisle is of the same form and dimensions as that on the opposite side of the Basilica, its outer walls having been also painted, and separated from the nave by a line of columns of different marbles, some of which have, however, disappeared, and have been replaced by massive square pilasters, on which exist, in excellent preservation, paintings of great interest, both as works of art and as elucidating facts in Church history. On that nearest the apse, a series of 3 subjects representing the induction of St. Clement into the Papal chair by St. Peter surrounded by other saints, all having their names annexed; the same Clement celebrating mass, very curious, as showing that the ecclesiastical vestments of the time differed little from those now used in the sacred ceremonies; and the erection of the ch., with the names of several individuals. According to the inscription beneath, the person who dedicated some of these paintings was a certain *Beno de Rapiza:* now, as the name of that personage is mentioned in some local chronicles as an inhabitant of this quarter of the city in

* San Clemente, *i.e.* the lower church, had evidently 3 doors opening towards the quadriporticus, as we see in nearly all the smaller basilicas, and especially of the earliest periods—St. Agnese fuori le Mura, like which it has the same number of columns in the nave. It is very possible it had also an upper or triforium gallery.

1080, it may be presumed that they were executed towards the end of the 11th cent., soon before the supposed destruction of the basilica in 1084 by R. Guiscard. The representation of the erection of the ch., on which are several figures with their names, especially of a certain Sisinus, who is known to have lived in the reign of Trajan, is worthy of notice. On other parts of this pilaster is Daniel in the lions' den; farther on, upon a similar pier, enveloping also a column, are paintings of events in the life of St. Alexius, who, abandoning his paternal home to follow a life of penitence and charity, returns to it to die, in the presence of his father the Senator Euphemianus and of his family; of St. Antoninus, probably the martyr of that name who suffered in the reign of Diocletian; and of St. Blasius, who is represented extracting a thorn from the mouth of a child. The paintings on both these pilasters are in the same, almost Byzantine style; and the inscriptions beneath in well-formed Roman letters; the arabesque ornaments that surround them graceful. At the eastern extremity of the nave are the columns of the *narthex*, showing that the ch. was in the style of the Constantinian basilicas of S. Agnese (p. 137) and San Lorenzo (p. 133); but they had been built up also in walls, and their surface covered with paintings. Looking towards the nave are several sacred subjects: the Assumption of the Virgin, with the Apostles below, and on each side figures of a pope—Leo, probably St. Leo IV., and St. Vitus. As the former has a square green halo round the head, it is concluded he was alive when the painting was executed, in the middle of the 9th cent. (845-57). The other paintings here, possibly of an earlier date, are the Crucifixion, with the Virgin and St. John the Evangelist at the foot of the Cross; the Supper at Cana; Christ releasing 2 persons, supposed to be Adam and Eve, from Hades; and the Marys round the Saviour's empty tomb. At the extremity of the l. aisle near here, and beneath the chapel of the Passion in the ch. above, have been uncovered some paintings which appear to be of the 9th or 10th centy. On the pier a mutilated figure of St. Prosperius, with the name. This saint, a native of Aquitaine, and a great admirer of St. Augustin, was a strong advocate against the Pelasgian heresy, which was condemned in this ch. by St. Zozimus in 411; the principal supporter of the Pelasgian doctrines being a certain Celestius, who is mentioned by St. Jerome as feeding on Scotch porridge, *Pulptibus Scotorium*. On the walls are 3 subjects relative to the legend of St Libertinus, which are mentioned in the 1st Book of St. Gregory's Dialogues. The Abbot of Fondi's appearing before him to ask his pardon for having maltreated him; St. L. resuscitating a dead Child near Ravenna; and his discovery and pardon of robbers in the Convent garden. All these paintings appear to belong to an earlier and ruder period than those on the piers of the nave.* On the opposite side of this wall, forming one of the sides of the narthex, are two large compositions, one representing the removal of the body of a saint from the Vatican: from the inscriptions beneath, it is supposed of St. Cyril in A.D. 863, in the time of S. Nicholas I.† The painting is well preserved, and, from the inscription on it, was executed for a certain Maria Macellaria: its style being similar to that of St. Alexius, it probably dates from the same period. In a corresponding position, on the rt. side of the entrance from the narthex to the nave, is another painting of considerable interest representing a miracle operated at the tomb of St. Clement, the cure of a widow's child that had been laid near the tomb of the saint, and which is mentioned in the legend of Clement. The site of the miracle was at the town of Cherson, in the Crimea, where he was buried. The painting represents the

* Photographs of all these paintings, made from accurate drawings, may be procured in the Sacristy at S. Clemente or at Spithöver's Library.

† St. Cyril, the patron of the Sclavonic Church, who died at Rome A.D. 863, was first buried at St. Peter's, from which his remains were transferred to S. Clemente.

sepulchral urn, on which tapers are burning, with the child raised by the widowed mother; on one side is a procession of tonsured priests with a bishop at their head, issuing from the gate of a town, on which is written the word CERSONA, evidently Kerson, near the modern Inkerman and Sebastopol. At the side of the tomb is the instrument of the martyrdom of St. Clement, who was hurled into the sea, an anchor attached to his neck. There are several inscriptions, the most interesting being that of Beno de Rapiza and his wife, who caused the painting to be executed; beneath is a large head of St. Clement, with a nimbus; and on the sides, figures of Beno de Rapiza and his wife, with two of their children, Clement and Altilia. The arabesque paintings round this fresco are elegant; the whole composition is surrounded by the sea, to indicate which numerous marine animals, cuttle fish, and ordinary fishes are introduced. A most curious painting fills the space between two of the columns of the outer wall of the narthex. It represents our Saviour in the centre, a remarkably fine head, perhaps the best of the early representations of our Lord; the head surrounded by a broad nimbus, holding in the l. hand a book, and with the rt. giving his benediction; but not according to the Roman manner, but as practised in the Greek Church. Before him, on each side, stand the Archangels Michael and Gabriel, with their names above, presenting 2 tonsured personages, supposed to be Cyril and his brother St. Methodius; and on either side of the latter, SS. Andrew and Clement, full-length figures, with their names in vertical lines, the name of the latter being written with a terminal *e* as by modern Italians. A long devotional inscription beneath is so injured as to be almost illegible. Cav. de Rossi supposes this painting to be of the 10th centy., and those, of two heads, on the brick wall, beyond, to belong to the primitive ch. of S. Clement, and to date from the 4th, although one of them, a female, has remains of a halo round the head. On all these paintings are numerous *graffite* or scratched inscriptions of persons, chiefly priests, who visited this part of the basilica. As Nicholas I. made considerable additions to the ch., it is not improbable that the monogram on the walls of the marble choir in the ch. above, hitherto attributed to Pope John VIII., is that of St. Nicholas (A.D. 855-867).

It is evident, therefore, that there existed a very extensive Christian basilica at this lower level, founded on Pagan constructions of the early Imperial if not Republican period; that, this basilica having been destroyed and the aisles and nave filled up with rubbish, the modern ch. rose upon it, probably under Paschal II. (1099-1118) who was titular cardinal before his election to the Papacy, which took place in it; and that the latter resembled in form, though with diminished dimensions, in width particularly, the more ancient one. It is singular that no mention exists in ecclesiological history of the destruction of the lower ch. or the erection of the upper one; it is probable, however, that, when that destruction took place, the difficulty of erecting so wide a roof as would have been necessary to cover a nave of the dimensions of the older ch. obliged Paschal II., if he was the founder of the upper one, to adopt the lesser dimensions we now see of the nave; and that it was then that the choir of the time of John VIII. or Nicholas I., with its ambones and Paschal candelabrum, were removed to where we now see them.

Up to the present period the excavations have been continued, laying open the whole of the nave, the raised space on which stood the ancient choir, and a portion of the apse, but without discovering any new paintings or works of art.

A handsome altar, under a canopy supported by elegant columns of marble, has been erected beneath that in the upper church, under which are placed the relics of St. Ignatius, with those of St. Clement recently discovered.

The excavations at S. Clemente are open on application at the Sacristy.

As the progress of the works is entirely dependent on the assistance of the public, it is expected that visitors will make a donation towards enabling Dr. Mullooly to continue them. The subterranean basilica is brilliantly lighted up on the feasts of St. Clement (Nov. 23) and St. Ignatius (Feb. 1), and on the 2nd Monday in Lent, the most favourable occasions for visiting it, &c.

SS. Cosma e Damiano, a very ancient ch., built near the site of a Temple of Remus, noticed under that head in the description of the Antiquities (p. 42). Over the tribune is an ancient mosaic, supposed to date from A.D. 530, the portion on the face of the inner arch representing in the centre the mystic Lamb on a throne, upon which is a Cross and an open book, between the seven candlesticks, angels, and what remains of the emblems of the Evangelists, for the lateral portion of this mosaic, in every respect similar to that at S. Prassede (p. 186), has been destroyed; the mosaics on the vault, with the figure of the Saviour in the centre, to whom 6 figures, 2 in white togas, supposed to be SS. Peter and Paul, are presenting SS. Cosmus and Damianus, whilst S. Felix holding his ch., and S. Theodorus, are of posterior date, and have been much restored. The band beneath, of the mystic hand and 12 sheep, are emblematical of our Saviour and the Apostles.

San Cosimato, or more properly *SS. Cosma e Damiano in Trastevere*, not far from S. Calisto in that quarter, a ch. attached to a large convent of Nuns of St. Claire. The present edifice was erected in 1475, by Sixtus IV., the façade of a gable form in the style of Sta. Maria del Popolo, and possibly from designs of *Baccio Pintelli*. The walls of the interior are covered with frescoes representing events in the life of the patron saint: over the high altar is a miracle-working image of the Virgin, and on the l. a fresco representing the Virgin enthroned, with SS. Francis and Claire, a good work of the Umbrian school, which has been attributed to Pinturicchio. In a chapel off the l. aisle is an altar decorated with good Renaissance bas-reliefs brought from the Cibo chapel in Santa Maria del Popolo. Before the ch. is a fore-court in which stands a large granite urn once used as a bath; the Gothic gateway by which the fore-court is entered is of the 11th or 12th century.

S. Costanza, beyond the Porta Pia, near the ch. of S. Agnese, erroneously considered by the older antiquaries to have been a temple of Bacchus. It was built by Constantine as a baptistery, in which the two Constantias, his sister and daughter, are supposed to have been baptized. The building is circular, 73 ft. in diameter, surrounded by 24 coupled granite columns with Corinthian capitals supporting the drum of the cupola. The vault of the circular space between the range of columns and the outer wall is covered with mosaics of animals and birds; some of the latter—pheasants, guinea-fowl, and partridges—very correctly represented, with vine-leaves and bunches of grapes, and different operations of the vintage, which gave rise to the idea that it had belonged originally to a temple of Bacchus. But, independently of the evidence afforded by the style of architecture and the construction of the building, which belong clearly to the decline of art, the porphyry sarcophagus of the family of Constantine, which was removed from the recess behind the altar to the museum of the Vatican by Pius VI., is covered with bacchanalian symbols of the same kind, which are now well known to have been frequently adopted as emblems by the early Christians. The festoons of grapes and pomegranates surrounding the mosaic of Christ, with 2 of the apostles on the side doors, are of a much later period, probably of the 8th century. As works of art they are greatly inferior to the mosaics on the vault. The columns were evidently taken from ancient edifices. The capitals are richly worked. It was consecrated as a ch. by Alexander IV., in the 13th century, and dedicated to St. Constantia, whose remains were then removed from this porphyry urn,

and deposited, with the relics of other saints, under the altar in the centre of the edifice. Beyond but near to this ch. is an oblong enclosure, formerly called the Hippodrome of Constantine. It is now shown to have been a Christian cemetery, connected with the basilica of St. Agnese.

San Crisogono, an interesting ch. in the Trastevere, which is supposed to date from the time of Constantine the Great, and dedicated to St. Chrysogonus, who suffered martyrdom at Aquileja under Diocletian; it was rebuilt in 731 by Gregory III., and restored in its present form by Cardinal Scipio Borghese, in 1623, after the designs of *Soria*. The interior, like the neighbouring more magnificent edifice of Sta. Maria in Trastevere, consists of a nave and 2 aisles, separated by 22 fine granite columns, supposed to have belonged to the baths of Sept. Severus, with modern Ionic capitals. The arch before the tribune is supported by 2 very large columns of red porphyry. The high altar is under a canopy resting on columns of modern grey alabaster, only remarkable for their size. The mosaics which covered the vault of the tribune have disappeared, except a fragment of the Virgin and Child, with SS. Chrysogonus and James; the others have been replaced by gilt basreliefs. The central portion of the floor of the nave has a well-preserved specimen of mediæval Opus Alexandrinum and fragments of early Christian inscriptions from the catacombs. In the centre of the highly decorated roof is a copy of Guercino's picture of the patron saint borne to heaven by angels (the original is now in the Duke of Sutherland's gallery in England); and over the Tabernacle, the Virgin and Child, by *Cav. Arpino*. The other pictures here are little worthy of notice. Before the ch. is a portico supported by 4 Doric columns of oriental granite. Stephen Langton, who filled the see of Canterbury at one of the most interesting periods of our history, was titular cardinal of this ch. The mediæval bell-tower has been modernized and whitewashed.

4. *Basilica of Santa Croce in Gerusalemme*, the 4th of the Roman basilicas, was founded in 331 by Constantine, on the site of the Sessorian Palace of Sextus Varius, the father of Elagabalus, from which it is also called the Sessorian Basilica. It is close to the Amphitheatrum Castrense. It derives its present name from the portion of the true cross deposited in it by the Empress Helena, and from the earth from Jerusalem which was brought here and mixed with the foundations. It was consecrated by St. Silvester, and was entirely repaired by Gregory II. in the 8th century. The bell-tower dates from 1196. It underwent frequent alterations under later popes, and was reduced into its present form by Benedict XIV. in 1744. It scarcely preserves any trace of its original form. The façade and the oval vestibule were then added, and some of the columns were cased with masonry, forming piers to support the roof. Eight of the original columns, 3 of which are fine masses of red Egyptian granite, the others of grey, all with composite capitals, still remain, and divide the nave from the two aisles. The high altar is remarkable for the ancient urn in green basalt, with 4 lions' heads, in which the remains of SS. Cæsarius and Anastasius are deposited. Two of the 4 columns which support the baldacchino are of the rare marble called Breccia Corallina. The vault of the tribune is covered with frescoes representing the Discovery of the Cross, and the transfer of a portion of it by St. Helena to this church. The author is unknown: Pinturicchio has been supposed, but on very doubtful authority, to have painted them, from some of the heads being repetitions of those in the frescoes at Spello (see *Handbook of Cent. Italy*). They were probably executed by some of his pupils. Underneath and behind the choir, and reached by stairs on the l., is the chapel of St. Helena, the roof of which is decorated with mosaics of the 16th century, attributed to Baldassare Peruzzi; they replaced others said to have been of the time of Valentinian III.; the statue of St. Helena occupies

the place over the altar of a picture by Rubens, now in England; the floor of this chapel is said to be formed of earth brought by St. Helena from Jerusalem. At the entrance to it is an altar dedicated by a certain Julius Maximilianus to St. Helena. Ladies will observe a notice upon a marble slab near it, that their entrance to the chapel is forbidden, under pain of excommunication, except on the 20th of March, the anniversary of its dedication. The consecration of the golden rose, which the popes in former times sent annually to sovereign princes, took place in this basilica. During the first French occupation the library was removed to the Vatican; it was subsequently restored, but many of the rarer manuscripts had been stolen or lost. The fragment of the true cross is exhibited on one day in Easter-week. The sepulchral inscription of Benedict VII., who was buried in this ch., has been let into the wall on the rt. of the entrance. Pope Silvester II. expired as he was celebrating mass in this basilica, and a story of his death somewhat similar to those told of our Henry IV. and Robert Guiscard has been handed down. Silvester, who had acquired magical knowledge among the Mahomedans in Spain, having had a brazen head made which answered questions put to it by him, received on one occasion a reply that he would not die before he had celebrated mass in Jerusalem.

SS. Domenico and Sisto, on the Quirinal, at the head of the Via di Magnanapoli, a very handsome ch. attached to a large convent of Dominican nuns, at present a military hospital. It was erected by the architect della Grecca in 1611. The front, built of travertine, is handsome, and approached by a double flight of steps. The interior is highly decorated, although the principal ornaments are in stucco: the frescoes over the nave and the high altar are by *Canuti;* the marble group of our Saviour and the Magdalen by *Raggi*, in the 1st chapel on the rt.; the Crucifixion in the 3rd chapel on l. is by *Lanfranco*. On the anniversary of the marriage of St. Catherine (July 19) her desiccated hand is exhibited for the veneration of the faithful, in her chapel, the 2nd on l., over the altar of which stands a picture of her sposalizio, by *Allegrani*. The painting of the Virgin of the Rosary, in the 1st chapel on l., is by *Romanelli*.

S. Francesca Romana, near to the Basilica of Constantine, partly built on the site of the Temples of Venus and Rome, by Leo IV. and Nicholas I. in the 9th century, and restored by Paul V. It contains some curious mosaics of the time of Nicholas I. (A.D. 862) on the vault of the apse, representing the Virgin, with SS. John, James, Peter, and Andrew on either side, each in compartments formed by columns in the shape of palm-trees, and twisted. The hand within a wreath over the head of the Virgin, emblematical of the Almighty, as well as the monogram of Christ, in the centre of the arch, are very beautiful as designs. All the mosaics once on the face of the tribune have disappeared. Between the 2 flights of steps leading to the tribune is the tomb of St. Francesca, covered with rich marbles and bronzes, by *Bernini;* and in the rt.-hand transept a monument to Gregory XI., erected in 1584 by the senate and people, with a bas-relief of the return of the Papal Court to Rome from Avignon, in 1377, after an absence of 72 years, from the designs of *Pietro Olivieri*. Near this monument are 2 stones let into the wall, bearing a double depression, made, it is averred, by St. Peter's kneeling on them when Simon Magus was carried off by the demon. Over a closed door in the l.-hand transept is a painting on panel of the Virgin and Child, with four Saints, by *Sinibaldo Ibi*, in the Peruginesque style; and a handsome marble ciborium, with sculptures in the style of *Mino da Fiesole*. There are 2 remarkable sepulchral monuments in the 2nd chapel on rt.; one to Cardinal Vulcani, who died in 1322; the other to Antonio Rido, with his bas-relief on horseback—this Rido, born at Padua, was commander of the Papal forces under Nicholas V., and

died in 1475. There formerly existed, in the Sala Capitolare of the adjoining convent, a picture, by *Pierino del Vaga*, of Paul III. and Card. Pole. At the festival of S. Francesca Romana, on the 9th March, high mass is celebrated in this ch. in the presence of the college of cardinals. Santa Francesca Romana was a noble lady of the *Ponziani* family, remarkable for her piety, who founded the order of *Oblate* nuns, who principally occupy themselves with education, and of whom the convent of Tor di Specchi, near the Capitol, is the principal house in Rome. *Gentile da Fabriano*, the celebrated painter of the Umbrian school, was buried in this ch.; the bell-tower is a fine specimen of this class of mediæval edifices, and is one of the best preserved of the period (13th centy.).

S. Francesco a Ripa, at the extremity of the Trastevere, founded in the 13th century, in honour of St. Francis of Assisi, who resided in the convent and hospital adjoining during his visits to Rome. The present ch. and convent were rebuilt by Cardinal Lazzaro Pallavicini, from the designs of Matteo Rossi. The ch. contains some works of art, among which are the recumbent statue of the blessed Ludovica Albertoni, by *Bernini*, in the Paoluzzi chapel, which forms the l. transept, a very characteristic specimen of this master's style. The painting over the altar, of a Holy Family with St. Anne, is by *Baciccio*. The Pallavicini chapel in the opposite transept contains two sepulchral monuments of the Rospigliosi-Pallavicinis, in the very debased style of the early part of the last century. In the convent the apartment occupied by St. Francis is shown.

Il Gesù, the principal ch. of the Jesuits, in the Piazza del Gesù near the northern foot of the Capitol, one of the most richly decorated churches in Rome, begun in 1575 by Cardinal Alessandro Farnese, from the designs of *Vignola*. The façade and cupola were added by Giacomo della Porta. The interior is rich in marbles of the rarest kinds, and is decorated in the most gorgeous style. The frescoes of the cupola, tribune, and roof of the nave, are by *Baciccio*. The paintings at the different chapels are not of a high order as works of art. Over the high altar, designed by Giacomo della Porta, has been lately placed a painting of the Presentation of the infant Saviour in the Temple, by *Capalti*. The Death of St. Francis Xavier, in the rt. transept, is by *Carlo Maratta*. The chapel of S. Ignazio, in the l., is one of the richest in Rome. It was designed by Padre Pozzi, and is brilliantly decorated with lapis lazuli and verde antique. The marble group of the Trinity is by Bernardino Ludovisi: the globe over the altar was said to be the largest mass of lapis lazuli known; but it is now ascertained to be made up of pieces. The altarpiece of St. Ignatius is by *Padre Pozzi*. Behind this picture is the silver statue of the saint. His body lies beneath the altar in an urn of gilt bronze. The 2 allegorical marble groups at the sides of the altar, representing Christianity embraced by the barbarous nations, and the Triumph of Religion over Heresy, are fantastic works of the French sculptors *Théodon* and *Le Gros*. By the side of the high altar is a monument to Cardinal Bellarmino, the celebrated controversialist of the Roman Church. It was designed by Rainaldi; the 2 figures of Religion and Wisdom are by *Bernini*. Opposite is that to one of the generals of the order, Pignatelli. The circular chapels on each side of the choir are richly decorated; that on the rt. contains a miracle-working image of the Virgin, called the Madonna della Strada. 2 great ceremonies take place annually in this ch.—the first, in honour of St. Ignatius, on his festival, the 31st July; the second, and most important, on the 31st of December, when a solemn *Te Deum* is sung in the presence of the pope and sacred college for the blessings received during the year about to close. In consequence of the great number of strangers resorting to this ceremony, admission is only obtained by tickets. The adjoining convent is the headquarters of the Jesuits, and the resi-

dence of their general, the supreme chief of the order.

S. Giorgio in Velabro, near the Bocca della Verita and the arch of Janus, the only ch. in Rome dedicated to the tutelary saint of England. It is of high antiquity, the foundation dating from the 4th century. It was rebuilt in the 7th, under Pope Leo II. In the 13th it was restored by the prior Stefano, who added the portico, as we see by the metrical inscription in Gothic characters upon its front; a line of which, "*Hic locus ad Velum, prænomine dicitur Auri*," gives the derivation of the name of the quarter, the Velabrum, in which the ch. stands. The interior has 16 columns, of different materials and styles, taken from the ruins of ancient edifices. These columns support a series of arches, upon which rests the wall pierced with windows, and again the flat roof, as in the early basilicas. At the extremity of the l.-hand aisle several early Christian inscriptions, and a curious circular bas-relief with Runic knots, &c., are built into the wall. The vault of the tribune was once covered with frescoes by *Giotto*, painted at the expense of Card. Stefaneschi in the time of Boniface VIII., of which not a trace remains. Beneath the high altar and its marble tabernacle of the 13th centy. is preserved the head of St. George, deposited here by Pope St. Zacharias. This ch. has an historical interest in connexion with Cola di Rienzo. On the first day of Lent, 1347, Cola affixed to its door his celebrated notice announcing the speedy return of the Good Estate:—*In breve tempo li Romani torneranno al loro antico buono stato.* Notwithstanding this, the ch. would have fallen into ruins some years ago if the confraternity of S. Maria del Pianto had not obtained a grant of it from Pius VII. as their private oratory. The ch. of St. Giorgio is seldom open to the public. On the day after Ash Wednesday, and on St. George's Day (23rd of April), the Holy Sacrament being exposed here, it is much resorted to, when the several relics it possesses are exposed to the veneration of the faithful, one of which is the banner, or *vexillum*, of red silk tissue, borne by the patron saint of the church and of our country. St. George became the tutelary saint of England under our Norman kings, and is still much revered by the Greek Church. Born in Cappadocia, he attained the rank of a military tribune, and suffered for his faith in the reign of Diocletian.

San Giovanni Batista, a chapel behind St. Peter's, founded by Leo III. The only portion of interest is the doorway richly decorated with low reliefs of foliage; probably of the 8th centy., when the edifice was founded.

S. Giovanni dei Fiorentini, the national ch. of the Tuscans, at the extremity of the Via Giulia, overlooking the Tiber, built by the Florentines in 1588, from the designs of Giacomo della Porta. The fine façade was added by Clement XII., from those of Alessandro Galilei (1725). The chapel of S. Girolamo, 3rd in the rt. aisle, contains an altarpiece representing St. Jerome praying before a crucifix, by *Santi di Tito;* and a fine picture of St. Jerome writing, by *Cigoli*, which has all the design and expression of Raphael, with the colour and force of Titian. The painting upon the opposite wall is by *Passignani*. In the rt. transept is the celebrated picture by *Salvator Rosa*, representing S. Cosma and S. Damiano condemned to the flames. The high altar is ornamented with 4 fine columns of Cotanella marble, and contains the tombs of the Falconieri family; the marble group of the Baptism of our Saviour, over the altar, is by *Raggi*. The painting of the Magdalen borne to Heaven by Angels, in the l. transept, is by *Baccio Carpi*, the master of Pietro da Cortona. The chapel of the Crucifix, on l. of high altar, was painted by *Lanfranco*. In the 5th chapel on l., the S. Francis over the altar is by *Santi di Tito;* the frescoes are by *Pomarancio;* in the 4th chapel the 3 small frescoes relative to S. Lorenzo, on the roof, are by *Tempesta*, Cigoli is buried in this ch. Most of the sepulchral memorials here are to natives of Tuscany.

SS. Giovanni e Paolo, the ch. attached to the Passionist Convent on the Cælian, a short distance beyond the Coliseum and Arch of Constantine. It was erected by Pammachus, a friend of St. Jerome, in the 4th century, on the site of the house occupied by the saints to whom it is dedicated, who were officers in the court of Constantia, and were put to death in the reign of Julian. It has in front, a mediæval portico supported by 8 granite and marble columns. The interior consists of a nave and 2 aisles, supported by pilasters and 16 ancient composite columns. The pavement is of *opus Alexandrinum*. The vault of the tribune is painted by *Pomarancio*. In the rt.-hand aisle is an altarpiece representing S. Saturninus, by *Marco Benefial*. Within a railing in the nave is a stone on which the patron saints are supposed to have suffered martyrdom. Adjoining this ch. are some remains of the substructions of the Vivarium, and of a Temple of Claudius, noticed under the head of Antiquities. A portion of the ancient edifice, in massive blocks of travertine, forms the base of the elegant bell-tower, one of the best-preserved specimens of the mediæval campanili of the 13th centy. in Rome.

S. Giovanni a Porta Latina, an ancient ch., founded on the site of a temple of Diana, and near the spot where the Evangelist suffered martyrdom. It is chiefly remarkable for its good mediæval bell-tower. The interior contains some ancient marble columns. Founded by Adrian I., it was restored in the 12th century by Celestin III., nearly as we now see it. Close by is the small circular ch. of *S. Giovanni in Oleo*, on the spot where stood the caldron of boiling oil into which the Evangelist was cast: both are near to the closed Porta Latina of the Aurelian wall. S. Giovanni in Oleo has a handsome frieze in *terracotta*, and was erected by a certain French auditor of the Rota, Benedict Adam, in the reign of Julius II. (1509). On the opposite side of the road is the ruin of a huge tomb, which stood on the side of the Via Latina, before the Aurelian wall was built. This ch. is open on the anniversary of the martyrdom of St. John, the 6th May, and on the 5th Saturday in Lent. The Columbarium of Campana (p. 78) is close to here.

S. Giuseppe de' Falegnami, the ch. of the Confraternity of Carpenters, over the Mamertine Prisons, has, at the 2nd altar on l., a Nativity, the first work which *Carlo Maratta* exhibited in public. Beneath is a subterranean chapel, containing a curious ancient crucifix, an object of great veneration.

S. Gregorio, on the Cælian, founded in the 7th century on the site of the family mansion of St. Gregory the Great. In 1573 it was transferred to the Camaldolese monks, of whose general it is the residence, and the head-quarters of the order. The square atrium was added in 1633 by Cardinal Scipio Borghese, from the designs of Soria; and the ch. was rebuilt in 1734 from those of Francesco Ferrari. The interior has 16 columns of granite. In the chapel of the saint, at the end of the rt. aisle, are some sculptures of the 15th century, representing events in his life; the painting over the altar is by *A. Sacchi*, the Predella beneath is attributed to *Luca Signorelli*. The Salviati chapel, on the l. of the tribune, has a copy of *An. Caracci's* picture of St. Gregory, which once stood here,—it is now in England; and an altarpiece in alabaster, with gilt reliefs of the 15th centy. Near this chapel is a monument raised by Gregory XVI. to Cardinal Zurla, his successor as the head of the Camaldolese order and abbot of the monastery, a very learned writer on the geographical literature of the middle ages. Detached from the ch. are 3 chapels, erected originally by St. Gregory himself, and restored by Card. Baronius. The first, dedicated to *St. Silvia*, mother of the saint, who lived here, has a statue of the patron by Niccolò Cordieri, and a fresco over the altar on the vault of the tribune, representing the Almighty, with Angels below playing on various instruments, by *Guido*. The second, de-

dicated to *St. Andrew*, contains the celebrated frescoes painted as rival performances by Guido and Domenichino. The St. Andrew, on the l.-hand wall, adoring the cross as he is led to execution, is by *Guido*; the group of 3 women on the rt. is much admired; the Flagellation of the saint opposite is by *Domenichino*. Among the criticisms on these pictures, that of Annibal Caracci is not the least remarkable: "Guido's," he said, "is the painting of the master; this of Domenichino is the painting of the scholar who knew more than the master." Lanzi tells us that, while Domenichino was painting one of the executioners, he endeavoured to rouse himself to anger, and was surprised in the act of violent gesticulation by Annibal Caracci, who was so much struck with the spectacle that he embraced him, and said, "Domenichino, to-day I must take a lesson from you." So novel, says Lanzi, and at the same time so just and natural, did it appear to him that the painter, like the orator, should feel within himself all that he undertakes to represent to others. The third chapel, dedicated to *S. Barbara*, has a statue of St. Gregory by *Niccolò Cordieri*, begun, it is said, by his master, Michel Angelo. In the middle of the chapel is preserved the marble table on which we are told, by an inscription in verse, that St. Gregory fed every morning 12 poor pilgrims, when an angel appeared as the 13th. In the ch. of St. Gregory is interred Imperia, the Aspasia of the court of Leo X. In the atrium before the ch. are several sepulchral monuments, amongst which is one of some interest to the English traveller—that of Sir Edward Carne, of Glamorganshire, doctor of civil law of the University of Oxford, who was united with Cranmer in 1530 in the celebrated commission appointed to obtain the opinion of the foreign universities on the divorce of Henry VIII. He was ambassador to the emperor Charles V., by whom he was knighted. He afterwards became envoy to the court of Rome; Bishop Burnet, in his History of the Reformation, has published several of his despatches. On the suppression of the English embassy by Elizabeth he was recalled, but Paul IV. induced him to stay at Rome, where he died in 1561. 2 modern inscriptions on the piers of the atrium tell the history of the abbey, how it was founded by St. Gregory the Great on the site of his paternal home, and how St. Augustine, the great missionary to England, and several of our early Archbishops of Canterbury and York, had been educated in it. The late pope, Gregory XVI., was for many years abbot of the adjoining monastery before his elevation to the pontificate, and did much to embellish the ch. and the convent. The flight of steps in front command a picturesque view over the S.E. side of the Palatine and the imposing ruins of the Palace of the Cæsars in that direction.

St. Ignazio, behind the Doria Palace, the ch. of the Jesuits' college, the Collegio Romano, with its massive front by Algardi, is rich in elaborate decorations. It was built entirely at the expense of Cardinal Ludovisi. Its magnificence is not in the best taste, but is interesting from its excessive ornament. The paintings of the roof and tribune are by *Padre Pozzi*, and are remarkable for their perspective. The Lancelotti chapel, in the rt.-hand transept, contains the tomb of S. Lodovico Gonzaga, beneath the altar, with a bas-relief of the Apotheosis of the saint, by Le Gros, above. Beyond, at the extremity of the aisle, is the monument to Gregory XV., by the same sculptor with that of his nephew Card. Ludovisi below. The chapel in the l.-hand transept has a large bas-relief of the Annunciation. On the massive piers of the cupola, luckily left unfinished for the finances of the Ludovisi family and for the interests of astronomical science, has been erected the Observatory of the Collegio Romano, now one of the most efficient and well-conducted establishments of the kind on the continent of Europe (p. 304). This ch., with the adjoining oratory of La Caravita, the latter one of the most frequented during Lent by the higher and fashionable

female classes of Rome, are attached to the Gregorian University, or Collegio Romano, directed by the Jesuit fathers.

St. Isidoro, on the Pincian, founded in 1622. The ch. is attached to a convent of Irish Grey Friars, or Reformed Observant Franciscans. The edifice owes its present form in a great measure to the celebrated Luke Wadding, one of the most learned members his order has produced. Entering the ch., the picture of St. Isidore, over the high altar, is by *Andrea Sacchi*. All the paintings in the chapel of St. Joseph, the 1st on rt., are by *Carlo Maratta*, as are those of the Conception in the chapel of the rt. transept, of the Crucifixion in the sacristy, and the frescoes in the Piombino chapel, 1st on l. The high altar has two handsome columns of oriental alabaster. Several sepulchral monuments in this ch. will interest our countrymen; that of Luke Wadding, near the chapel of St. Anne, the 2nd on rt., consists of a marble slab with a long inscription, placed here by his friend Ronconi, a Roman advocate. Born in Ireland, Wadding, who from his youth embraced the rules of the Reformed Franciscans, became censor of the Inquisition, but is better known for his voluminous history of the Franciscan Order, 'Annales Ordinis Minorum,' in 8 large folios. He was the first prior of the Irish Franciscans established here, and a man of great learning. He died in 1557, aged 70. In the l. transept is a handsome monument by Galassi to a Miss Brian; and in the rt. a memorial to Amelia, the daughter of John Philpott Curran, who died at Rome, raised by the late Lord Cloncurry in 1848. In the small library of the friars are some Irish manuscripts worthy of notice, amongst which a continuation of Colgan's History of Irish Saints, hitherto unpublished.

S. Lorenzo e Damaso, forming one of the sides of the magnificent palace of the Cancelleria, erected in 1495 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante, on the site of the Prasinian Basilica, founded by S. Damasus in 570. It contains some indifferent modern monuments of the princely house of Massimo, and one to the lamented Count Rossi, so barbarously murdered in the adjoining palace in December, 1849; the bust over the latter is by Tenerani, who has sculptured the fine statue of that eminent statesman for his friend, Duke Massimo, and now in his villa in the gardens of Sallust. Near the monument of Rossi is a copy of the statue of St. Hypolitus in the Lateran Museum. The accomplished scholar and poet Annibale Caro, who died at Rome in 1566, is buried in this ch.—his bust, by *Dosio*, on one of the piers; as also *Sadoleto*, the secretary of Leo X. In the 4th chapel on rt. of the choir are two good sepulchral monuments of the 16th cent., and a dead Christ over the altar, by *Bracci*. The statue of S. Carlo Borromeo in the sacristy is by *Stefano Maderno*. The most remarkable paintings are the picture over the altar in the 1st chapel on rt., by *Seb. Conca*, and that of the Coronation of the Virgin, over the high altar, by *F. Zucchero*.

S. Lorenzo in Lucina, near the Corso, founded by Sixtus IV., in the beginning of the 5th century, and restored in its present form by Paul V. in 1606, from the designs of Cosimo da Bergamo. At the high altar, which was designed by Rainaldi, is the celebrated Crucifixion by *Guido*. The chapel of S. Francesco has a painting by *Marco Benefial*. This ch. contains a monument to Poussin, designed by Lemoine, and executed by French artists, at the cost of Châteaubriand, when French ambassador at Rome: the bas-relief upon it is a reproduction in marble of Poussin's well-known landscape of the Arcadia. Under the vestibule are some ancient inscriptions relative to the relics preserved here, and inside, on the l. of the entrance, one to the dedication of the ch. by Celestin III. in 1196, in the presence of numerous prelates, at the head of the list of whom is the Archbishop of York of that day.

S. Lorenzo in Miranda, in the Forum, is only remarkable as occupying the cella of the Temple of Antoninus and Faustina, and for the magnificent portico in front. Its appellation is derived from the latter admirable ruin. The Martyrdom of S. Lorenzo, over the principal altar, is attributed to *Pietro da Cortona*. This ch. contains several tombs of the Roman apothecaries (*Aromatarii*), to the corporation of whom it belongs, as well as the adjoining hospital.

S. Lorenzo in Panis-Perna, on the summit of the Viminal, and in the street leading from the Forum of Trajan to Santa Maria Maggiore. It is supposed to stand on the spot where St. Lawrence suffered martyrdom, and to derive its singular name from Perperna, or Perpennia, an inscription to a Roman lady of that consular family having been found on the spot. The interior has some frescoes by *Biccherai*. An arm of St. Bridget, who died in the adjoining convent of the nuns of Sta. Chiara, is preserved amongst the relics here.

S. Luigi de' Francesi, in the Piazza of the same name at the southern extremity of the Via della Scrofa, the continuation of the Via di Ripetta, and near the Post Office, erected in 1589 at the expense of Catherine de Medicis, from the designs of Giacomo della Porta. The second chapel on the rt., dedicated to St. Cecilia, contains some fine frescoes by *Domenichino* on the roof; they represent the Angel offering crowns to S. Cecilia and her husband Valerian, the Saint borne to heaven by Angels, and S. Cecilia expressing her contempt for idols; on the side walls are two large subjects, her distributing her clothes among the poor, and Death. These interesting works, though somewhat theatrically treated, are good examples of Domenichino's style of composition and colouring. The fine copy over the altar, of Raphael's St. Cecilia now in the Gallery at Bologna, is by *Guido*. The Assumption, at the high altar, is one of the finest works of *Bassano*. In the chapel of St. Matthew, on the l. of the high altar, are 3 pictures, representing the calling of the Saint, by *M. Angelo Caravaggio*. The paintings on the roof, and the Prophets on the sides, are by *Cav. d'Arpino*. This ch. contains tombs of several eminent Frenchmen, including those of Cardinals d'Angennes and de la Tremouille; of Cardinal de la Grange d'Arquien, father-in-law of Sobieski, who died at the age of 105; of Cardinal d'Ossat, ambassador from Henry IV.; of Seroux d'Agincourt, in last chapel on rt., the celebrated archæologist and writer on Italian art; of Pauline de Montmorin, in first chapel on l., erected by Chateaubriand, by whom the inscription was written, and of the painters Guerin and Sigalon. A massive pyramidal monument has been erected to the French officers and soldiers who were killed during the military operations against Rome in 1849, and another to Claude Lorraine, at the expense of the French nation. It is difficult to imagine why this tardy tribute to the great painter was not placed over where his remains lay, in the ch. of the Trinita de' Monti. The original tombstone has been placed at the foot of the monument. San Luigi is the national ch. of the French at Rome, and under the special protection of the sovereigns of that country. During the French occupation military mass in music is performed here with great pomp every Sunday morning at 9, and on Christmas eve at 11 P.M.

S. Marcello, in the Corso, belonging to the Servites, dating as far back as the 4th century. It was rebuilt in 1519 from the designs of Sansovino, with the exception of the façade, which was added by Carlo Fontana in the last cent. The chapel of the Crucifix (the 4th on the rt.) is celebrated for the fine paintings on the roof by *Pierino del Vaga*, representing in the centre the Creation of Eve, and on the l. the Evangelists St. Mark and St. John, "where," says Lanzi, "there are some infantine figures that almost look as if they were alive: a work deservedly held in the highest repute." The two Evangelists

in the opposite compartment of the vault are entirely by *D. da Volterra;* the Crucifix borne by angels, over the altar, was painted by *Garzi* from P. del Vaga's designs. In this chapel is the tomb of Cardinal Consalvi, minister of Pius VII., one of the most enlightened statesmen of Italy, the honest and liberal reformer of the papal administration, whose death is still involved in that painful mystery which strengthens the popular belief that it was hastened by poison. The monument, which contains also the remains of his brother, is by *Rinaldi.* In the 4th or Frangipani chapel on the l. the picture of the Conversion of St. Paul, over the altar, is by *Federigo Zucchero;* the frescoes on the side walls by his brother *Taddeo.* The several busts and slab-tombs belong to members of the family of Frangipani. Near this is the monument to Morrichini, an eminent physician and natural philosopher. Another tomb, to the rt. on entering the ch., of some interest, is that of Pierre Gilles, the French traveller and writer on Constantinople and the Bosphorus, who died in 1555. In the 3rd chapel on the rt. is the tomb of our countryman, Card. Weld, who was titular cardinal of S. Marcello. The ceremony of the Exaltation of the Cross takes place in this ch., in the presence of the college of cardinals, on the 14th September.

S. Marco, a very elegant and interesting ch., built on the plan of an ancient basilica, within the precincts of the Palace of Venice. It is said to have been founded by Pope S. Mark in 337, and dedicated to the Evangelist. It was rebuilt in 833 by Gregory IV., who decorated the interior with mosaics. In 1468 Paul II., after the construction of the palace, rebuilt entirely the ch. in its present form of one of the small basilicas, with the exception of the ancient tribune, which was preserved with its mosaics of the 9th centy., and the subterranean ch., containing the body of St. Mark the pontiff. The handsome façade and portico in the style of the Renaissance were then added, from the designs of Giuliano da Majano. The interior has a nave and 2 aisles separated by 20 pilasters, having in front as many columns cased in jasper, and contains a few paintings. The most remarkable are—(at the first altar on the rt.) the Resurrection, by *Palma Giovane,* erroneously attributed to Tintoretto; St. Mark the Pope, by the *School of Gian Bellini* (at the altar on the rt. of the tribune); the Adoration of the Magi, by *Carlo Maratta* (third on the rt.). The mosaics of the tribune represent our Saviour and 3 saints on either side, one of whom, Gregory IV., holds the church in his hand; below the mystic Lamb and 12 sheep, with the cities of Jerusalem and Bethlehem, as we have seen at San Clemente; and on the face of the arch the emblems of the Evangelists and two full-length figures of SS. Peter and Paul; the 3 frescoes in the choir are by *Borgognone.* The monument to Leonardo Pesaro of Venice, by *Canova,* stands on the side of the steps leading to the choir, and has a good bust of the youth, who died at the age of 16. There are numerous other tombs here, chiefly to Venetians who had died at Rome. On the Festival of St. Mark, April 25th, there is a procession of all the clergy of Rome from this ch. to St. Peter's. The great door is a handsome specimen of the architecture of the 15th centy. There are some Christian inscriptions from the catacombs under the portico.

S. Maria degli Angeli, in the Piazza di Termini. This magnificent church occupies the Pinacotheca, or, according to more recent opinions, the Cella Calidaria, of the Thermæ of Diocletian, which was altered by Michel Angelo during the pontificate of Pius IV., to adapt it to Christian worship. It is one of the most imposing sacred edifices in Rome. The arrangement of the ancient baths is described under the head of "Antiquities" (p. 62). The great hall was converted by Michel Angelo into a Greek cross by the addition of the present vestibule, and of the tribune opposite. Vanvitelli in 1740 reduced the ch. to its present form by adapting the circular hall, or

Laconicum, as an entrance, and lengthening the choir on the opposite side. The hall, which Michel Angelo had preserved as a nave, was thus converted into a transept; the chapels opening out of it, in the intervals of the columns, closed up; and the transept lengthened, by converting into the chapels of the Beato Nicolo Albergati, and of S. Bruno, two halls of the baths. On account of the dampness of the ground Michel Angelo was obliged to raise the pavement about 8 feet, so that the original bases of the columns remain buried to that depth, which, by the accumulation of the débris of the baths, were considerably lower than the circumjacent soil. Of the 16 columns of the church, the 8 in the transept only are antique, and are of red Egyptian granite, with attached bases of white marble. The others, of brick, covered with painted stucco, in imitation of granite, were added by Vanvitelli. In the circular vestibule are the tombs of Salvator Rosa; of Carlo Maratta; of Cardinal Parisio, professor of jurisprudence at Bologna; and of Cardinal Francesco Alciati, the learned chancellor of Rome under Pius IV. The tomb of Salvator Rosa (1673) has an inscription which describes him as the "Pictorum sui temporis nulli secundum, poetarum omnium temporum principibus parem;" a friendly eulogy, which the judgment of posterity has not confirmed. On one side of the entrance to the great hall is the noble statue of S. Bruno, by the French sculptor *Houdon*. It is recorded that Clement XIV. was a great admirer of this statue: "It would speak," he said, "if the rule of his order did not prescribe silence." The hall, now forming the transept of the ch., is 297½ feet long, 91 feet wide, and 84 feet high: the length of the present nave from the entrance to the high altar is 336 ft. The granite columns are each of a singe piece, 45 ft. high and 16 ft. in circumference. The ancient capitals, 4 Corinthian and 4 Composite, are of white marble, as is also the entablature, although so whitewashed over as to make them have the look of stucco. This ch. contains several large and fine paintings which were once altar-pieces in St. Peter's, where they have been replaced by copies in mosaic when the originals were transported to *Sta. Maria degl' Angeli*—amongst them the most celebrated is the St. Sebastian by *Domenichino*, on the rt.-hand side of the high altar; it is 22 ft. high, and, being painted on the wall, it was removed with consummate skill by the engineer Zabaglia. Opposite to it is the Baptism of Our Lord, a fine work of *Carlo Maratta*. The other paintings in the choir are the Presentation in the Temple, by *Romanelli*, and the Death of Ananias, by *Roncalli*. The 8 pictures in the transept, commencing on the rt. hand on entering, are, 1. copies of Guido's Crucifixion of St. Peter, and 2. of Vanni's Fall of Simon Magus; on the opposite side, 3. St. Peter resuscitating Tabitha, by *Mancini*, and 4. St. Jerome and St. Francis, by *Musciano*—the landscape in the background by *Paul Brill*; beyond the entrance to the choir, 5. the Assumption, by *Bianchini*; 6. the Resuscitation of Tabitha, by *Constanzi*; whilst on the opposite side are, 7, the Fall of Simon Magus, by *P. Battoni*; and 8. St. Basil celebrating Mass before the Emperor Valens, by *Subleyras*. At each extremity of the transept are large chapels formed out of halls of the baths; that on the rt., and which formed the vestibule to Michel Angelo's ch., is dedicated to the Beato Niccolo Albergati; that on the l. to St. Bruno, over the altar of which is a painting of St. Peter appearing to some Carthusian monks, by *Odazzi*, and on the sides two, by *Trevisani*, of the death of the Macchabees. On the pavement of the great nave is the meridian line traced by Bianchini and Maraldi, in 1701. Behind the ch. is the Carthusian convent, with its magnificent cloister designed by Michel Angelo. It was founded and endowed by the Orsini family. The cloister is surrounded by a portico sustained by 100 columns of travertine of the Doric order, forming four fine corridors. In the centre are the immense cypresses planted round the fountain by Michel Angelo when he built the cloister: they measure 13 feet in circumference.

The "Pope's oil-cellar," as it is called, adjoining the ch., is a low-arched hall of the ancient thermæ, containing several cisterns or reservoirs sunk deep in the ground, where the supply of oil for the city is preserved at an equable temperature.

S. Maria dell' Anima, in the street of the same name, on the W. side of the Piazza Navona, begun in 1400, with money bequeathed for the purpose by a native of Germany, and completed from the designs of Giuliano Sangallo. The fine interior, supported on massive pilasters, contains at the high altar the Madonna with angels and saints, by *Giulio Romano*, much injured; an indifferent copy of the Pietà of Michel Angelo, by *Nanni di Baccio Bigio*, in the 4th chapel on rt.; the frescoes of *Sicciolante* on the side walls in the chapel of the Crucifix, 3rd on rt.; and those by *Francesco Salviati* in that del Cristo Morto, 4th on l.—the figure of our Saviour ascending to heaven, over the altar, is very fine. The handsome monument of Pope Adrian VI., on the rt. of the high altar, was designed by *Baldassare Peruzzi*, and executed by *M. Angelo Sanese* and *Niccolò Tribolo*. Upon the urn lies the statue of this semi-barbarian pontiff; above is a bas-relief of the Virgin between St. Peter and St. Paul, and in the niches statues of the four cardinal Virtues; the bas-relief beneath represents the entrance of the Pope into Rome. Opposite to the tomb of Adrian VI. is that of the Duke of Cleves, by German artists of the 17th cent. On the l. side of the door of the sacristy is that of Lucas Holstenius of Hamburgh, the celebrated librarian of the Vatican. In the passage leading to the sacristy is a bas-relief, which formerly belonged to the tomb of the Duke of Cleves, representing Gregory XIII. giving him his sword of command. On the l. of the principal entrance is the tomb of Cardinal Andrew of Austria (ob. 1500), and on the l. that of Cardinal Enckenworth (ob. 1534), an inferior work. S. M. dell' Anima is the national ch. of the Germans, and under the special protection of Austria.

S. Maria in Aquiro, or *degli Orfanelli*, in the Piazza Capranica, on the site of a ch. of the 4th cent. The name of Aquiro is supposed to be derived from *Equeriæ*, the stadium of a circus which stood here. The present ch., which has recently undergone a complete restoration, is annexed to a College of Orphans founded by Paul III. This ch. and the adjoining Piazza Capranica are believed to occupy the sites of a portico and temple dedicated by Hadrian to Matidia, the sister of his wife.

S. Maria di Ara Cœli.—We have already stated, in speaking of the Antiquities, that the church of Sta. Maria in Ara Cœli occupies the site of the Temple of Jupiter Capitolinus. The ch. is of high antiquity, probably as old as the 6th century, when it was dedicated by St. Gregory the Great as *Sancta Maria in Capitolio*. The façade of brickwork is more recent, and was formerly decorated with mosaics; the fragment of Gothic which it retains in its rose and pointed windows, cornice, &c., would refer it to the 14th centy. The interior has a nave and 2 aisles, separated by 22 columns of different sizes and materials, taken from various ancient buildings. 18 are of Egyptian granite, 2 fluted of white marble, and 2 of cippolino. Their bases and capitals are also dissimilar; and some are so much shorter than the others that it has been necessary to raise them on pedestals of unequal height. On the third column on the l. of the main entrance is engraved, in letters evidently of the Imperial period — A CVBICVLO AVGVSTORVM. Its authenticity has not been doubted, and it would therefore indicate that it was brought from the ruins of the Palace of the Cæsars. The floor is of mosaic, of an ancient kind, encircling slabs of white marble, containing some specimens of rare varieties, amongst which a great abundance of green or ophite porphyry. The name of Ara Cœli has given rise to considerable controversy: the tradition of the Church tells us that it is derived from the altar erected by Augustus to commemorate

the prophecy of the Cumæan Sibyl respecting the coming of our Saviour. It is said to have borne the inscription *Ara primogeniti Dei*, from which the legend has derived the modern title. Others reject this, and tell us that the ch. in the middle ages bore the name of S. Maria in *Aurocœlio*. The ch. and adjoining convent belonged to the Benedictines until 1250, when Innocent IV. transferred it to the Reformed Franciscans, who have held it from that period to the present time. On entering by the principal door, the first chapel on the rt. contains an admirable series of frescoes by *Pinturicchio*, illustrating the life of St. Bernardino of Siena: they were restored some years ago by Camuccini, and represent different subjects from the life of the saint; the principal being that over the altar, the preaching of the saint, with a glory in heaven surrounded by angels above, and on the l. wall his death. On the opposite side are small pictures of San Bernardino's Vision of Christ, his Penitence, his assuming the monastic habit, &c. &c. The paintings on the roof are attributed to his pupils *Francesco da Citta di Castello* and to *Luca Signorelli*. The floor of *opus Alexandrinum*, in this chapel, is very beautiful. Of the other pictures in the ch. the most worthy of notice are the S. Jerome in the 3rd on rt. by *Giovanni de' Vecchi;* the paintings in the 8th chapel on l. of St. Margaret of Cortona, representing the Conversion and Death of the Saint, by *Beneficl;* the Transfiguration, in the 2nd chapel on same side, cited by Lanzi among those works of *Girolamo Sicciolante* in which he approached nearest to Raphael; and the frescoes on the roof of the chapel of St. Antony, 3rd on l., by *Niccolò da Pesaro*. In the Savelli chapel, dedicated to St. Francis, forming the rt.-hand transept, are the Gothic monuments of Luca Savelli (1266), the father of Pope Honorius IV., and of his son Pandolfo, by *Agostino* and *Agnolo da Siena*, from the designs of Giotto; the base on which it rests is formed by an ancient sarcophagus covered with Bacchanalian bas-reliefs, wreaths of flowers, fruit, and animals; opposite is that of Vana Aldobrandesca, the mother of the Pope, upon which lies the statue of the Pontiff himself, removed here by Paul III. from his monument which stood in the old basilica of St. Peter's. In the choir, on l. of the high altar, is the tomb of Cardinal Giambattista Savelli (ob. 1498), a good specimen of the school of Sansovino; and on the floor the gravestone, nearly effaced, of Sigismondo Conti, secretary to Julius II., for whom Raphael painted the celebrated Madonna da Foligno in 1512. This exquisite work, which stood over the high altar in this church, was removed to the convent of the Contesse at Foligno in 1565, when Conti's sister became a nun in that establishment. The celebrated traveller of the 14th centy., Pietro della Valle, is buried outside the 1st chapel in the rt. aisle. Another interesting tomb, in the l. transept, without an inscription, is the Gothic monument of Cardinal Matteo di Acquasparta, general of the Franciscans (1302), who was employed by Boniface VIII. in his negotiations with the Florentines, and praised by Dante for the moderation with which he administered the rules of his order; on the urn lies a good figure of the deceased, and above a painting of the Virgin with 2 Saints: this tomb has been attributed to the Cosimatis. The 2 Gothic ambones at the extremity of the nave are covered with handsome mosaic work. Some of the small arches on the front are perfect bijous in this class of art; they stood on each side of the choir, when it was in the centre of the nave, until the 16th centy., when the present one was erected behind the high altar; on the pier near the Gospel Ambo has been placed the gravestone of Catherine Queen of Bosnia, who died at Rome in 1478. The insulated octagonal chapel in the l. transept, dedicated to S. Helena, is supposed to stand on the site of that raised by Augustus, the *Ara primogeniti Dei* above mentioned. The altar-table, an urn of red porphyry, once contained the body of the mother of Constantine. The present chapel

was erected after 1798, when a pre-existing one of the 17th centy. was destroyed. On the wall of the transept, near this altar, is the slab tombstone of Felice di Fredi (ob. 1529), recording the discovery by him of the celebrated group of Laocoon and his sons, now in the Vatican Museum. The Ara Cœli is held in great veneration by the Romans on account of a miracle-working figure of the infant Saviour, the *Santissimo Bambino*, whose powers in curing the sick have given it extraordinary popularity. The legend tells us that it was carved by a pilgrim out of a tree which grew on the Mount of Olives, and painted by St. Luke while the pilgrim was sleeping over his work. The *bambino* is richly decorated with gems and jewellery, the offerings of the pious, and is held in such sanctity in cases of sickness, that it was said to receive at one time more fees than any physician in Rome. In the early part of 1849 the Republican triumvirate made the monks a present of the pope's state coach for the use of the *bambino:* but after the return of his Holiness the gorgeous vehicle was taken from them, and the *bambino* again resumed the old brown vehicle in which for many years it had been accustomed to pay its visits to the sick. The Festival of the *Presepe*, or of the Bambino, which continues from Christmas-day to the Feast of the Epiphany, is attended by crowds of peasantry from all parts of the surrounding country. The 2nd chapel in the l. aisle is converted on this occasion into a kind of theatrical stage, on which the Nativity is represented by figures as large as life, personifying the Adoration of the Shepherds and the Magi, with the Virgin kneeling before the image in a tawdry theatrical costume. During this festival, and especially on the 26th of Dec. and on the day of the Epiphany, a singular exhibition takes place. A kind of stage is erected in the nave opposite the Presepe, on which children are made to declaim, and act certain sacred dramas in connection with the Advent of our Saviour. This takes place generally between 3 and 4 o'clock in the evening. To the English traveller the ch. of the Ara Cœli has a peculiar interest from its connexion with the greatest of our historians, Gibbon. It was in it, as he himself tells us, that "on the 15th of October, 1764," as he "sat musing amidst the ruins of the Capitol, while the barefooted friars were singing vespers, that the idea of writing the Decline and Fall of the city first started to his mind." In front of the ch. are the 124 marble steps erected from the ruins of the Temple of Quirinus on the Quirinal. An inscription on the left of the great entrance states that they were constructed in 1348, the year of the plague, by Maestro Lorenzo Andreozzi, of the Rione Colonna, the expenses being defrayed by charitable contributions. Before the principal entrance lies buried Flavio Biondo, one of the earliest writers on Roman antiquities in the 15th centy., but the inscription upon the slab tomb has been entirely effaced. The floor of the ch. is covered with slab tombs, on many of which the inscriptions are no longer legible: they are, however, interesting from the costumes of different periods of mediæval history. The Ara Cœli having been a favourite place of interment, as were the churches of the Franciscan orders generally, and here especially of the local or Capitoline nobility. The adjoining convent is very large, consisting of the palace of the popes, erected by Paul II. on the Capitoline; the library is extensive, and rich in ecclesiastical literature. The head of the order of the Reformed Franciscans, known as the Grey Friars in England, resides here.

S. Maria Aventinense, called also the *Priorato*, from the priory of the Knights of Malta to which it is attached, is chiefly remarkable for the fine views which it commands over a large extent of the city and suburbs. The ch. was restored in 1765 by Cardinal Rezzonico, from the designs of Piranesi, who has overloaded it with ornaments. An antique marble sarcophagus, with bas-reliefs of the Muses, serves as the tomb

of a Bishop Spinelli. There are two tombs of members of the Caraffa and Caracciolo families of the 16th cent.; a ciborium of an early Christian period, with rude reliefs of the Evangelists; and the statue of Piranesi the engraver, who is buried here. The ch. suffered greatly in 1849 from the French artillery, the besieged having placed a formidable battery in front of it, which it became necessary to silence. This ch. occupies the site of the house of the patrician Alberic, who gave it to St. Odo of Cluny, the great monastic reformer of the 15th centy.; here Gregory VII. (Hildebrand) passed his early days with his uncle, who was prior of the convent; and here took place the election of Cardinal Octavian to the papacy, as Victor II. The view of St. Peter's looking down the avenue of ilexes, by which the visitor enters the grounds, is very fine, and even through the keyhole of the gate by which he is admitted. A more detailed account of the Aventine will be found under the head of *S. Sabina* (p. 190).

S. Maria in Campitelli, in the square of the same name, near the Capitol, and on the site of the Carceres of the Flaminian Circus, built in 1659, by Alexander VII., the architect being *Rinaldi*; it is a fine building, internally of the Corinthian order; it contains a miraculous image of the Virgin, which is said to have stayed the pestilence in Rome at that period. The picture over the altar in the 2nd chapel on the rt., representing the Descent of the Spirit, is by Luca Giordano. The highly decorated chapel in the opposite aisle belongs to the Altieri family. In one of the ovals at the base of the dome are 2 portions of a spiral column of translucid oriental alabaster, in the form of a cross, found in the neighbouring Portico of Octavia, from its vicinity to which this ch. is also called S. Maria in Portico. There is a good sepulchral monument to Card. Pacca, by Pettrich of Dresden, in the rt. hand transept. The name of Campitelli appears to be derived from *Campus teli*, the area before a temple of Bellona which stood hereabouts, where, on war being declared, a javelin or *telus* was hurled, to indicate the impending hostilities.

S. Maria in Cosmedin, in the Piazza of La Bocca della Verità, already noticed under the Antiquities (p. 34) as standing on the site of a temple of Ceres and Proserpine. It is said to have been built by S. Dionysius in the 3rd century. It was restored by Adrian I. in 782, in the form of a basilica. Being intended for the Greek exiles who were driven from the East by the Iconoclasts under Constantine Copronimus, and having a *Schola*, or hall of meeting, attached to it for their use, it acquired from that circumstance the name of *S. Maria Schola Greca*, by which it is mentioned by Siric Archbishop of Canterbury, who visited Rome in 990: in later times the name of Bocca della Verità has been given to it by the lower orders, from the marble mask which we see under the portico. The name of Cosmedin is supposed by some to refer to the ornaments of the ch. (κοσμος), but we find churches bearing the same name at Constantinople and Ravenna. It has a nave originally divided from 2 side aisles by 12 ancient marble columns, some of which are built up into the piers and walls of the choir. Before the high altar is the raised floor of the ancient choir, as in some of the early Christian churches, with ambones on each side, and a torse mosaic candelabrum, alongside that of the Gospel, made probably in the 13th centy.; the pavement is of *opus Alexandrium*. The Gothic canopy over the high altar is supported by 4 columns of red Egyptian granite; beneath is a red granite urn; and behind, an episcopal chair of the time of Calixtus II., early in the 12th centy. The picture of the Virgin in the tribune is a good specimen of early art; although said to have been brought by the Greeks when they fled from Constantinople, it is more probably an Italian work of the 13th century. The tabernacle of white marble and mosaic is by *Diodato Cosimati*. There is an interesting mosaic of the Virgin and St. Joseph, of the time of John VII. (705), in the sa-

cristy of this ch., brought from the old basilica of St. Peter's. Beneath the choir there is a large crypt, divided into a nave and side aisles; here are preserved a curious collection of relics of saints, each bone regularly labelled with the name of its owner: amongst others a piece of St. Patrick's skull will not fail to prove interesting to some of our Irish countrymen. This singular museum is open to the public on Ash Wednesday. The ch. contains the tomb of the learned Crescimbeni, the founder and historian of the Arcadian Academy, who died in 1728, being one of its canons. Under the portico are several mediæval inscriptions and sculptures; amongst the latter a very rude bas-relief of arches, representing the house of Pope Adrian I., which stood in the Via Lata, of the 8th cent.; a canopied tomb of Card. Alfano Lima, who laid down the mosaic pavement in the ch. in 1123; and the ancient marble mask known as the Bocca della Verita. Although the elegant Bell-tower or Campanile has been referred to the time of Adrian I., it is more probably of the 12th or 13th cent.

S. Maria di Loreto, a handsome octagonal ch. at the northern extremity of the forum of Trajan, erected by Antonio di Sangallo in 1507, with a double dome, in 8 compartments, surmounted by a high lantern. It is chiefly remarkable for the statue, in the 2nd chapel on rt., of St. Susanna by *Fiammingo*, one of the fine specimens of modern sculpture in Rome, and one of the most classical works produced by the school of Bernini. In the 1st chapel on rt. are mosaic pictures of Sta. Barbara and 2 other saints, by *Roscetti* (1594); and at the high altar a painting of the school of *Perugino*. This ch. belongs to the corporation of bakers, whose hospital and cemetery are behind it.

S. Maria ad Martyres. See *Pantheon* (p. 40).

S. Maria sopra Minerva, so called from standing on the site of a temple of Minerva, dedicated by Pompey after his victories in Asia. It was rebuilt in 1370 under Gregory XI., and granted to the Dominican monks. It is the only ch. in Rome in the Pointed style that has retained its original architecture. On the bare and unfinished façade are inscriptions marking the height of the waters in different inundations of the Tiber from 1422 to 1598. The interior, imposing before the late restorations, executed between 1849 and 1854, at an expense of 125,000 scudi, is now magnificently gaudy, the walls and columns being covered with coloured stucco, cippolino marble, and gilding, and the roof painted in the most florid style of Gothic decoration. In the 2nd chapel on the rt. is the S. Lodovico Bertrando, by *Baciccio*; the Gabrielli chapel, the 3rd on the rt., has some good frescoes on the roof, by *Muziano*. The chapel of the Annunciation (4th on the rt.), the vault painted by *Cesare Nebbia*, contains a beautiful altarpiece of the Annunciation, on a gold ground, attributed to *Fra Angelico da Fiesole*, but more probably by *Benozzo Gozzoli*, and the tomb of Urban VII. by *Buonvicino*. In the next or Aldobrandini chapel, built from the designs of *Giac. della Porta*, is a Last Supper, by *Baroccio*. The father and mother of Clement VIII. are interred here; the recumbent statues on their monuments, as well as those of Charity and of St. Sebastian in the niches, are by *Cordieri*; that of Religion is by *Mariani*; the statue of Clement VIII. is by *Ippolito Buzio*. The 2 sepulchral monuments in the next chapel of Benedetto Superanzio, bishop of Nicosa, and of Coca, bishop of Calahorra, are good specimens of the 16th century. One of the sons of William Wilberforce, a convert to Romanism, who died at Albano in 1857, has a sepulchral slab in a corner of this chapel. In the small Gothic chapel opening out of the rt. transept is a Crucifix attributed to *Giotto*. The Chapel of St. Thomas Aquinas, at the extremity of the rt. transept, has some interesting frescoes, representing events in the life of St. Thomas Aquinas, by *Filippino Lippi*. The picture over the altar represents the Annunciation, in which Cardinal Oliviero Caraffa, the founder

of the chapel, is presented to the Virgin by St. Thomas—the Assumption with the Apostles below; the great composition on the rt.-hand wall, of the Disputation of St. Thomas, is very fine; the frescoes behind the altar have been too much restored. The roof, painted by *Raffaellino del Garbo*, contains 4 sibyls surrounded by groups of angels. The tomb of Paul IV., of the Caraffa family, is from the designs of Pirro Ligorio. The statue of the old man, the founder of the Inquisition, was executed by the brothers *Casignola*. The next, or Altieri chapel, has an altarpiece by *Carlo Maratta*, representing 5 saints canonised by Clement X. conducted before the Virgin by St. Peter. In the adjoining chapel of the Rosary, the paintings on the side walls, much injured, of the history of St. Catherine of Siena, are by *Giovanni de' Vecchi;* the ceiling, representing the Mysteries of the Rosary, by *Marcello Venusti*. Between the chapels of the Rosary and of St. Thomas Aquinas, in the rt. transept, is the Gothic tomb of Guillaume Durand (ob. 1304), the learned bishop of Mende, author of the 'Rationale Divinorum Officiorum,' supposed to have been the first book printed with moveable types. His tomb is remarkable for its mosaics and sculptures by *Giovanni Cosmati*. On the l. of the high altar is the statue of Christ by *Michel Angelo*, one of his finest single figures, highly finished, although perhaps deficient in that expression of divinity which we look for in a representation of the Saviour. This statue is mentioned in the letter of Francis I. to Michel Angelo, referred to at p. 107, in our account of the *Pietà* in St. Peter's, as one of those works which made the king desirous to enrich his chapel at Paris with some productions of the same matchless genius. In the corresponding place on the other side is a good modern one of St. John, by *Obicci*. Behind the high altar is the choir, containing the monuments of Leo X. and Clement VII., designed by *Baccio Bandinelli*. The statue of Leo is by *Raffaele da Montelupo*, that of Clement by *Baccio Bigio*. The floor, which has been recently new-laid in marble, is covered with sepulchral inscriptions, chiefly to ecclesiastical dignitaries connected with the Dominican Order. Below the monument of Leo X. is the gravestone of the celebrated Cardinal Bembo, the friend of Michel Angelo, of Raphael, and Ariosto, and one of the great restorers of letters in the 16th century. Ranged in a semicircle beyond are the modern inscriptions to Cardinal Casanate, the founder of the library which bears his name, to Padre Mammachi, and to Cardinal Howard, a gravestone interesting to English travellers. Cardinal Howard was Great Almoner of England, and grandson to Thomas Earl of Arundel. He died at Rome in 1694, aged 61. It is to be regretted that, in their rage for restoration, the friars have torn up all the original gravestones of the choir and aisles, and that the present inscriptions do not mark the places under which the remains of the persons referred to once lay. It is even stated that, with the still less laudable object of increasing the extent of the vault accommodation, and for the purpose of augmenting their worldly means from burial-fees, the whole of the original vaults have been pulled down, and their contents removed *pêle-mêle* into a remote corner. It is certain that the vaults have been rebuilt and are very extensive, and would have been a source of great gain to the friars, had intramural interment been still permitted. The high altar has been gorgeously restored, and the body of St. Catherine of Siena, transferred from the chapel of the Rosary, placed beneath in an open shrine, in which she is represented, in the habit of her order, extended upon a sarcophagus, round which tapers are always burning. The modern painted glass in the windows of the choir is good, representing saints of the Dominican order. It was executed by Berlini of Milan from the designs of Riccardi, a painter of Parma. A passage out of the l. transept leads to the sacristy, over the altar in which is a Crucifixion by *Andrea Sacchi;* and over the door leading to it from the ch. a fresco representing the Election of

Eugenius IV. and Nicolas V., both of which took place here in 1431 and 1447. Returning to the ch., the principal chapel in the l. transept, which is dedicated to St. Dominick, has some good columns of black marble, and contains the monument of Benedict XIII. by *Carlo Marchionni.* In the chapel of S. Vincenzo Ferrerio, 4th out of the l. aisle, is a picture of the saint by *Bernardo Castelli*, the Genoese painter and the friend of Tasso. In the 3rd or next chapel, belonging to the Maffei family of Verona, is a small statue of St. Sebastian, on the rt. side of the altar, by *Mino da Fiesole.* The monuments to two of the Maffeis are good specimens of the cinquecento sepulchral style. There are several other interesting monuments in this ch. In the passage leading to the door on the l. of the choir are the tombs of Cardinal Alessandrino, by *Giacomo della Porta;* of Cardinal Pimentel, by *Bernini;* and over the door, of Cardinal Bonelli, by *Carlo Rainaldi.* Near them, let into the wall, is the recumbent figure in relief of Fra Angelico da Fiesole, the celebrated painter, who died in the adjoining convent, and whose devotional works and purity of life are expressed in the inscription:—

"Non mihi sit laudi quod eram velut alter Apelles,
Sed quod lucra tuis omnia, Christe, dabam:
Altera nam terris opera extant, altera cœlo
Urbs me Joannem Flos tulit Etruriæ."

Fra Angelico is represented as an emaciated figure in the habit of the Order of St. Dominick, to which he belonged; at the feet is written, "*Hic jacet Venetis. Pictō Fr. Jō. de Flō. ordīs Predicatō,* 1455." This monument, now near one of the side-doors, was executed by order of Pope Nicholas V., who is supposed to have written the inscriptions. On the last pilaster of the nave is the monument of Raphael Fabretti, a learned antiquary from Urbino, who died at Rome in 1700. Near the principal entrance to the ch. are some monuments worthy of notice: of Francesco Tornabuoni, by *Mino da Fiesole;* that of Cardinal Tebaldi, near to it, is by *Andrea del Verocchio;* and of one of the Pucci family, by *Giac. della Porta.* The memorial to Paulus Manutius, the son of Aldus, who died at Rome in 1574, and was buried here, has disappeared, like many others. during the recent restorations. The Festival of St. Thomas Aquinas, on the 7th March, is observed in this ch. with great solemnity, and high mass is performed in the presence of the College of Cardinals. On the Festival of the Annunciation, on the 25th of the same month, the pope attends high mass here, and afterwards distributes their dowries on the young girls portioned by the Society of the Annunziata. The *Monastery* attached to this ch. is the head-quarters of the Dominicans, and the general of the order resides in it. The Inquisition, or Congregation of the *Santo Uffizio,* holds its sittings here.

It was in one of its halls that took place the trial of Galileo, and were pronounced his sentence and retractation, on the 22nd June 1633, amongst the most disgraceful events in the long history of iniquities of this much-dreaded tribunal. The story of this unworthy persecution may be briefly told: Galileo, formerly the friend of the then reigning Pontiff, Urban VIII., having obtained previously the permission of the ecclesiastical authorities at Rome, published his celebrated Dialogues, in which he propounded that, instead of its being the earth, as then believed, the sun was the centre of our planetary system, or, as it was designated, of the world, and that our planet had a proper motion, and revolved round the sun. These two propositions, now proved to be correct, were in the 17th centy. considered heretical, and, as the sentence of his judges stated, absurd in philosophy and in opposition to Holy Writ. Denounced by the friends of the pope, and abandoned by the latter, the poor septuagenarian was, during the depth of winter, dragged from Florence to Rome, thrown into the prisons of the Inquisition, and probably submitted to the torture, for the evidence on the latter point is singularly conflicting, and ultimately brought be-

fore the tribunal sitting here, a court consisting of 10 cardinals, at the head of which sat one bearing the execrated name of Borgia, and composed of creatures of Urban VIII. Before this packed court the illustrious Florentine was obliged to recant on his knees before receiving absolution. It was on this occasion that, on rising after having made his so-called submission to the malice and ignorance of his persecutors, Galileo is said to have, in an under tone, pronounced those celebrated words, "E pur si muove," after having abjured the earth's motion as an heretical, accursed, and detestable doctrine.

The Convent stands on the site of the Temple of Minerva Campensis, erected by Pompey the Great, a portion of which was still standing in the 17th centy., between which and the Piazza di Sant' Ignazio was another of Isis; and farther south, on the site of the modern Via di Pie di Marmo, that of Serapis, on which stands the church and convent of *S. Stefano in Cacco.*

The *Library* of the Minerva, called the Biblioteca Casanatense, from Cardinal Casanate, who founded it in 1700, contains upwards of 120,000 printed books and 4500 MSS. The most ancient of the latter is a Pontifical on parchment of the 9th century, with illuminated miniatures. A large Bible on parchment, stamped by hand with wooden characters, is interesting in the history of printing. This library is richer in printed books than any other in Rome, and is only surpassed by the Vatican in manuscripts. It is open daily from 7½ to 10¾ A.M., at all seasons, and for 2 hours in the afternoon, which vary according to the time of the year.

S. Maria di Monte Santo, and *S. Maria dei Miracoli*, the twin churches in the Piazza del Popolo, erected from the designs of Bernini and Rainaldi, at the expense of Card. Gastaldi, treasurer to Alexander VII. In the latter is the tomb of the founder with sculptures by *Lucenti* and *Raggi;* and in S. Maria di Monte Santo, on the l. of the high altar, a good painting of SS. James and Francis before the Virgin, by *Carlo Maratta:* the painting representing events in the life of Sta. Maria Maddalena dei Pazzi, in the 2nd chapel on l., is by *Gimignani.* This ch. has of late years been selected by the proselyting Romanist party, probably from its vicinity to the British ch., as the place where sermons are preached in English on the Sundays of Advent and Lent, with the object of attracting our Protestant countrymen to their fold.

S. Maria della Navicella, also called *S. M. in Domnica*, on the Cœlian, the first name from a small marble ship which Leo X. placed in front of it, a copy of an ancient one which stood here. The ch. is one of the oldest in Rome, on the site of the house of S. Ciriaca, which stood where the foreign soldiers were quartered on the Mons Cœlius—the *Castra Peregrinorum.* It was entirely restored by Leo X., when titular Cardinal of this ch., and from the designs of Raphael. The Doric portico is by Michel Angelo. The interior has 18 fine columns of grey granite. The frieze over the windows of the nave is painted in chiaroscuro by *Giulio Romano* and *Pierino del Vaga.* The mosaics on the vault of the tribune are of the 9th century, when the ch. was restored under Paschal I., and are remarkable for their early date and rude execution; they represent Christ with angels and 6 apostles, and the Virgin and Child, with Paschal I. at her feet, whose monogram is upon the centre of the arch. This ch. is open all day during the 2nd Sunday in Lent. Between S. M. della Navicella and the Arch of Dolabella there is a fine circular arch of marble, built into a garden wall, with a tribune over it, which contains a mosaic of the Saviour, having on either side a slave, this convent of La Trinita having belonged to an order whose principal object was to redeem Christians carried off by the Barbary pirates; near it was the entrance to the convent attached to the ch. of S. Tomasso in Formis, of which one of the

pointed arched entrances only remains. This fine Lombard portal bears the name of two of the Cosmatis (Jacopo and his son Cosimo), and dates from the 13th centy.

S. Maria dell' Orto, a very handsome ch. in the Trastevere, behind that of S. Cecilia. It derives its name from one of those many miracle-working images of the Virgin which we find at Rome, and which in this instance was painted on a garden-wall. The edifice built to contain it was commenced in 1512, from the designs of *Julio Romano;* the façade at a subsequent period, from those of *Martino Longhi*. The interior is very rich in decorations, consisting of a nave and two aisles, separated by pilasters cased in coloured marbles. The roof is richly decorated, as well as the transepts and Lady Chapel, from contributions of the sellers of provisions—Pizzicaiogli (pork-merchants), Fruttacioli (fruit-sellers), Ortolani (market-gardeners), &c.; the organ and its loft by the millers (Padroni Molinari). The painting of the Annunciation in the 1st chapel on rt. is by *Taddeo Zucchero;* the Marriage of St. Catherine in the next by his brother *Pietro*. The walls of the chapel of the Crucifix in the rt. transept are by *Nicolo da Pesaro;* the paintings of events from the life of the Virgin in the Lady Chapel are by *Baglioni* and the *Zuccheros*. The miraculous image from the garden-wall stands over the high altar erected by *Giacomo della Porta;* the frescoes in the chapel of the l. transept are also by *Nicolo da Pesaro;* the 3 paintings in the 3rd chapel, and the St. Sebastian in the 1st on the l., are good works of *Baglioni's*. Annexed to this ch. is a kind of hospital for the poor members of the several corporations of provision-dealers mentioned above. On one of the walls are painted the names of several individuals of these trade *corporations*, who have so largely contributed by legacies to the support of this establishment.

S. Maria della Pace, in a narrow street beyond the W. side of the Piazza Navona, built by Sixtus IV. in 1487, in commemoration of the peace of Christendom, after it had been threatened by the Turks in 1480. It was designed by Baccio Pintelli, and restored by Alexander VII. from the designs of Pietro da Cortona, who added the semicircular portico. The interior consists of a short nave followed by an octagonal transept, surrounded by chapels and surmounted by a cupola. On the face of the arch of the first chapel on the rt. in entering, are the *Four Sibyls* by *Raphael*, —the Cumæan, Persian, Phrygian, and Tiburtine, — universally classed among the most perfect works of this immortal master. Unlike the Isaiah in S. Agostino, these frescoes do not show the imitation of Michel Angelo for which that painting is remarkable. They were very probably suggested by the works of the Sixtine chapel, but they bear distinct evidence of the peculiar grace of Raphael's own style. With regard to the story of the jealousy of the two great artists, it is said that, when Michel Angelo was consulted by the banker Chigi on the price which Raphael was entitled to for these Sibyls, he replied that every head was worth a hundred crowns. They have recently been restored, but had unfortunately suffered from former repainting in oil. The Prophets above are by *Rosso Florentino*, from Raphael's drawings. The 4 paintings on the walls beneath the cupola have been much admired: the Visitation is by *Carlo Maratta;* the Presentation in the Temple is a fine work of *Baldassare Peruzzi's;* the Nativity of the Virgin is by *Francesco Vanni;* the Death of the Virgin is considered the masterpiece of *Morandi*. The high altar, from the designs of Carlo Maderno, has some graceful paintings on the vault by *Albano*, when young; the Adoration of the Kings and the other paintings are by *Passignani*, and the 4 saints on the pilasters by *Lavinia Fontana*. The first chapel on the rt. on entering the ch. belongs to the Chigi family, and is chiefly remarkable for the Sibyls by Raphael on the arch above; the large bronze relief over the altar is by *C. Fancelli;* the bas-reliefs of children bearing the instru-

ments of the Passion, by the same sculptor, and the statue of S. Bernardino, by *E. Ferrata;* the second, to the Cesis, has, on the front towards the nave, very beautiful reliefs, rich in arabesque designs, by *Simone Mosca;* the altarpiece is by *C. Cesi*; the frescoes on the vault by *Sicciolante*. The chapel itself, designed by Michel Angelo, contains 2 good sepulchral monuments of the family. On the opposite side of the nave, in the first chapel on the l., is a fresco by *Baldassare Peruzzi*, recently discovered under a modern painting. It is seen to disadvantage from the frightful decorations of the altar over which it stands. It represents a Donatorio, one of the Ponzetti family, to whom the chapel belonged, presented to the Virgin and S. Catherine by S. Bridget. The large cloister of the adjoining convent, with its double tier of porticos, was designed by *Bramante* (1494).

S. Maria del Popolo, close to the gate of the same name, founded, it is supposed, by Paschal II. in 1099, on the spot where the ashes of Nero are said to have been discovered and scattered to the winds. The tradition states, as we are told by a curious inscription on the floor of the choir, that the people were constantly harassed by phantoms which haunted the spot, and that the ch. was built to protect them from these supernatural visitants. It was rebuilt by the Roman people in 1227, whence its name; restored by Sixtus IV., from the designs of Baccio Pintelli, in 1480; and completed and embellished by Julius II., Agostino Chigi and other wealthy citizens contributing to the expense. Alexander VII. modernised the whole building on the plans of Bernini, as we now see it. The sculptures and paintings collected in its numerous chapels make it one of the very interesting churches in Rome, many of its sepulchral monuments being of the times of Sixtus IV. and Julius II., the best period of what is generally known as the style of the Renaissance; many of the relatives of these two popes being interred here. The 1st chapel on the rt. of the entrance, dedicated to the Virgin and to St. Jerome by Cardinal Cristoforo della Rovere, contains the monument of the cardinal on one side, and on the opposite that of Cardinal di Castro; the frescoes in the 5 lunettes of the vault, representing subjects from the life of St. Jerome, and the celebrated altarpiece of the Nativity, are all by *Pinturicchio*. The 2nd, or Cibo chapel, designed by Carlo Fontana in the form of a Greek cross, is rich in coloured marbles: the picture of the Assumption is by *Carlo Maratta*; those of S. Catherine and S. Lawrence, in the vestibule, by *Daniele* and *Morandi*. The 3rd chapel, dedicated to the Virgin by Sixtus IV., is remarkable for its frescoes by *Pinturicchio*, representing histories from the life of the Virgin, in 5 lunettes, restored of late years by *Camuccini*, as well as the picture of the Virgin and 4 saints over the altar. The monument of Giov. della Rovere, nephew of Sixtus IV., and a bronze recumbent figure opposite, are good specimens of the 16th centy.; the painting over the latter, representing the Disciples round the empty sepulchre, is a composition of the school of Pinturicchio. In the 4th is a bas-relief of St. Catherine between St. Antony of Padua and St. Vincent, forming the altarpiece, an interesting work of the 16th century; the frescoes of the Doctors of the Church, in the lunettes above, are also by *Pinturicchio*; on the rt. is the handsome monumental figure of Marco Albertoni, who died of the plague in 1485; and opposite to it that of Cardinal Costa (1508). The vault of the choir is covered with frescoes by *Pinturicchio* in his best style: the Virgin and Saviour in the centre; lower down the 4 Evangelists and as many beautiful recumbent figures of sibyls; and in the corners St. Gregory, St. Ambrose, St. Jerome, and St. Augustine, the whole surrounded with beautiful arabesques. The windows, in coloured glass, are by Claude and Guillaume de Marseilles, who were invited to Rome by Julius II.: these are the only good specimens of ancient painted glass in Rome. Under these are the magnificent tombs of

Cardinal Ascanio Sforza, and Cardinal Girolomo Basso, nephew of Sixtus IV., by *Andrea da Sansovino*; they are amongst the finest sepulchral monuments of the early part of the 16th century: Sansovino was brought to Rome by Julius II. to execute them, and at whose expense they were raised. Over the high altar stands the miracle-working image of Sta. Maria del Popolo, traditionally attributed to St. Luke. Behind the high altar and on the floor of the choir is the inscription already alluded to relative to the site having been infested by demons until this ch. was built. It is of the time of Urban VIII., when the place of the altar was changed. It has been given by Middleton, though incorrectly, in his 'Letters on Rome.' In the chapel on the l. of the high altar is the Assumption, by *Annibale Caracci*. The Crucifixion of St. Peter and the Conversion of St. Paul on the side walls are by *M. Angelo da Caravaggio*. The frescoes on the roof of the Falconieri chapel, the 3rd on the l., are by *Giovanni da S. Giovanni*, and the monuments of Urbano and Garzia Mellini by *Algardi*. The Chigi chapel, the 2nd on the l., dedicated to the Virgin of Loreto, was erected and decorated from the designs of *Raphael*. The mosaics on the vault of the cupola represent the creation of the heavenly bodies. According to an idea which prevailed in the middle ages, and may be found in the poetry of Dante, each planet is represented under the guidance of a guardian angel. The letters LV. Op. and the date (1516) on the torch of Cupid indicate the name of the artist, Lodovico di Pace, who executed these mosaics during the lifetime of Raphael and from his designs. The original plan was to cover the vault of the cupola with a series of histories from the Creation to the fall of Adam; the walls were to have been painted with subjects from the New Testament; and these two series were to be connected by 4 statues of the Prophets. The mosaics of the Creation have been made known in England by the outline engravings of Grüner. The large oil painting of the Nativity of the Virgin over the altar, and those between the windows, were begun by *Sebastiano del Piombo*, and finished by *Salviati*, after his designs. The David and Aaron in the lunettes are by *Vanni*, and much injured by damp. The STATUE OF JONAH sitting on a whale, supposed with great probability to have been modelled by *Raphael*, was sculptured by *Lorenzo Lotto*, or *Lorenzetto*. The Elias, opposite, an inferior work, was designed and executed in marble by the same sculptor; the Daniel and the Habakkuk are by *Bernini*, by whom are also the tasteless pyramidal monuments of Agostino and Sigismondo Chigi. The bronze relief before the altar is by *Lorenzetto*. On the pier outside this chapel is the tomb of a Princess Odescalchi Chigi (1771,) by *Paolo Pozzi*, remarkable only for its execrable taste. Besides the sepulchral monuments already noticed, those of Card. Pallavicini in the 1st chapel on l., of Card. Lonato in the l. transept, and of Card. Podocathero in the rt, are good specimens of the 16th centy. Opposite to the latter is one recently erected to Girometti, the celebrated engraver of cameos on *pietra dura*. In the corridor leading to the sacristy is an altarpiece, with figures of the Virgin, St. Catherine, and St. Augustine, erected by Guglielmo da Pereira, in the style of B. da Rovezzano; in the sacristy a fine tabernacle in marble in the *cinquecento* style, which formerly stood over the high altar in the ch., where it contained the painting of the Madonna del Popolo: the sepulchral monuments of Bishops Gomiti and Rocca, who lived in the time of Sixtus IV., are in the elaborate style of the 16th centy. The monument of the Duke of Candia, murdered by his brother Cæsar Borgia, formerly in this ch., has disappeared through negligence or design. The neighbouring convent is tenanted by monks of the order of St. Augustine.

S. Maria in Trastevere, said to have been the first ch. publicly consecrated to divine worship in Rome under the invocation of the Virgin (*Prima Ædes Deiparæ dicata*). It

was founded as an oratory by St. Calixtus in 224, on the site of the Taberna Meritoria, a kind of Chelsea Hospital for old soldiers, where a source of petroleum is said to have sprung up in the year of the birth of our Saviour, and from which the ch. is called Fons Olei in some early ecclesiastical documents: rebuilt in 340 by Julius I., it was subsequently restored by John VII., Gregory II., Gregory III., Adrian I., and Benedict III. The ch. as it now stands was almost entirely erected in 1139 by Innocent II.: the tribune, high altar, and the mosaics of the former are of his period. Nicholas V. reduced it to its present form, on the plans of Bernardino Rossellini. The mosaics of the façade represent the Virgin and Child, and the 10 wise virgins bearing offerings: they were begun in the 12th century under Eugenius III., and completed in the 14th by *Pietro Cavallini*. There were several ancient inscriptions on the walls under the portico, chiefly early Christian, most of which have been removed to the Museum of the Lateran and replaced by casts. A Pagan one, however, of an earlier period, still remains, and is curious, as showing that there were some happy *ménages* in ancient Rome:—MARCUS COCCEUS LIB. AUG. AMBROSIUS PRÆPOSITUS, VESTIS ALBÆ, TRIUMPHALIS FECIT, NICE CONJUGI SUÆ CUM QUA VIXIT ANNOS XXXXV., DIEBUS XI., SINE ULLA QUERELA. Few husbands in Rome now-a-days could, perhaps, say so much. Follows the measure in length and breadth occupied by the tomb of this model of conjugal felicity. The inscription is probably of the time of Trajan. Another is to a certain Attidia, the wife of Flavius Antoninus, who is designated as "uxor rarissima." Of the paintings which decorated the walls of this portico only two remain, both representing the Annunciation, in a good style of the 15th centy. Entering the ch., the 22 granite columns which divide the nave from the aisles were evidently taken from edifices of classical times, and of different heights and diameters: most have Ionic and four Corinthian capitals. Many of the Ionic have either in the volutes or the flowers small heads of Isis, Serapis, and Harpocrates. These columns support a cornice, also ancient. Domenichino designed the heavy but gorgeous roof, and painted the Assumption of the Virgin in the centre of it; he also designed the chapel of the Madonna di Strada Cupa, on the rt. of the high altar, and commenced the graceful figure in fresco of a child scattering flowers in one of the corners of the vaulting of the latter. This chapel was restored by Card. York, which explains why the arms of England are over the entrance. The tribune has 2 series of mosaics: the upper ones, representing the Saviour, the Virgin in the centre, and St. Peter with 6 other saints, were executed in the 12th centy., when the ch. was restored by Innocent II.; the design of a hand holding a wreath, the emblem of the Almighty, in the centre, is very much admired; those below, in 6 compartments, of the Nativity of the Virgin, the Annunciation, the Birth of our Saviour, the Adoration of the Magi, the Presentation in the Temple, and the Virgin's death, are by *Pietro Cavallini* according to Vasari, by the *Cosmatis* according to others, nearly 2 centuries later. Lower down, and over the episcopal chair, between 2 large frescoes by *Ciampelli*, is a good mosaic by *Cavallini*, representing the Virgin between St. Paul and St. Peter, the latter presenting Bertoldo de' Stefaneschi to her. The mosaics above were executed at his expense in 1290. On the face of the arch are the emblems of the four Evangelists, with the Prophets Isaiah and Jeremiah. The high altar is over the Confession, and is covered with a canopy supported by 4 columns of red porphyry. The Confession contains the remains of St. Calixtus, and 4 other early popes. This ch. has a floor of opus Alexandrinum and some interesting fragments of early Christian bas-reliefs; amongst the celebrated persons buried here may be mentioned Lanfranco and Ciro Ferri, the painters; Giovanni Bottari, the learned librarian of the Vatican,

editor of the Dictionary of the Della Crusca Academy, an able writer on art, who died a canon of this ch. in 1775. In the l. transept are the monuments of Cardinal d'Alençon (ob. 1403), brother of Philip le Bel, and of Cardinal Stefaneschi, by *Paolo*, the celebrated Roman sculptor of the 15th century; the handsome Gothic altar, dedicated to SS. Philip and James, between these tombs, was also erected by the Cardinal d'Alençon; the picture over it, and which has been mercilessly repainted, was of the period; the portrait on the rt. is supposed to be that of the cardinal himself. Innocent II. is buried in this ch., the only memorial to him being an inscription in Gothic characters on the wall of the rt. aisle, and which was placed over his grave when his remains were removed here from the Basilica Constantiniana by Clement V. when that edifice was burned down. Near the arch of the tribune the visitor will remark two singular relics—a slab of marble on which the credulous may discover marks of a drop of the blood of Sta. Dorothea, and the weight which was hung round the neck of St. Calixtus when he was precipitated into the well at his martyrdom. Let into the opposite pier is a fragment of ancient mosaic, representing fishermen in boats with draw-nets and groups of wild-fowl. In the passage leading to the sacristy is a handsomely sculptured Ciborium in marble by *Mino da Fiesole*, having inscribed on it OPUS MINI; and over the altar a picture of the Virgin and Saints, attributed to *Perugino*. The jambs of the side-door towards the Cimeterio have some rude Christian tracings in relief, which belonged to the primitive ch. The floor of the ch. has been recently raised, which gives a more stumpy and inelegant appearance to the columns on each side of the nave. Forming one side of the Piazza, in front of S. M. in Trastevere is the Benedictine *Monastery of San Calisto*. A part of this building serves as the summer residence of the monks of S. Paolo fuori le Mura, when the malaria renders their convent there uninhabitable; the remainder has been converted into a barrack.

S. Maria in Trivio, a Trevi, or *dei Crociferi*, founded by Belisarius, as we are told by an inscription on the side wall towards the Via de' Poli, in expiation of his sin in having deposed Pope Silverius in A.D. 537. This ch., situated near the Fountain of Trevi, derives its popular name from the order of the Crociferi, to whom it was presented by Gregory XIII. in 1573. It was rebuilt by Alexander VII., from the designs of Giacomo del Duca. It contains some pictures of the Venetian school, principally by Palma Vecchio. The small historical subjects round the altar of the Crocifisso are by *Il Bolognese*. Another altar has a picture of the Baptism of our Lord, probably by one of Palma's scholars.

S. Maria in Vallicella, better known as *La Chiesa Nuova*, one of the largest and most highly decorated churches in Rome, near the Monte Giordano, and not far from the Ponte S. Angelo. It was built by S. Filippo Neri, assisted by Gregory XIII. and Cardinal Cesi, from the designs of Martino Lunghi, in 1575. The interior, rich in marbles and ornaments, was designed by *Pietro di Cortona*, who painted the roof, the cupola, and the vault of the tribune. In the first chapel on the rt. is a fine Crucifixion, by *Scipione Gaetano*. The Deposition in the next chapel is by *M. A. Caravaggio*. The Coronation of the Virgin in the chapel of the rt. transept is by *Cav. d'Arpino;* and the statues of the two S. Johns by *Flaminio Vacca*. The richly decorated Spada chapel beyond this has a good picture of the Virgin with SS. Carlo Borromeo and Ignatius, by *Carlo Maratta*. The choir is remarkable for three paintings by *Rubens* in his youth: that over the alter represents the Virgin surrounded by a glory of angels; the one on the l., St. Gregory, S. Maurus, and S. Papias; and the third, S. Domitilla, with S. Nereus and S. Achilleus. Over the altar of the chapel in the l. transept is a fine Presentation of the Virgin in the Temple, by *Baroccio*. The highly-decorated chapel beyond this is

dedicated to the patron-saint, his remains lying beneath the altar, the mosaic over which is a copy of the picture in the gallery of the Vatican by *Guido*. The roof of the *Sacristy* is painted by *Pietro da Cortona*; the subject is the Archangel bearing the symbols of the Passion to Heaven: it is finely coloured, and remarkable for the effect of the foreshortening. The statue of S. Filippo over the altar is by *Algardi*. Beyond this is the chamber of S. Filippo, still retaining the furniture which he used, and his portrait attributed to *Guercino*. In the small chapel is preserved the picture, by *Guido*, which so powerfully affected the saint: the ceiling is painted by Pietro da Cortona. Returning to the ch., the 4th chapel on the l. has a Visitation, by *Baroccio*; the 1st chapel on this side is painted by *Cav. d'Arpino*. This ch. contains the tombs of Cardinal Baronius, the celebrated annalist of the Church, of Cardinal Taruggi, and of Cardinal Maury. S. Filippo was the inventor of those compositions of sacred music which took the name of *oratorios*, from the Oratory which he founded, annexed to the ch., built by *Borromini*, containing frescoes of the Coronation of the Virgin by *Romanelli*, and of St. Cecilia by *Vanni*. Oratorios are still performed in this Oratory at 1 hour after sunset on the Sundays of Advent and Lent, to which men only are admitted. S. Filippo is also entitled to honourable praise for having induced Cardinal Baronius to write his Annals of the Church. On his festival, the 26th May, a grand mass is celebrated in this ch., in the presence of the pope and Sacred Colleges. The adjoining *Convent of S. Filippo Neri*, the head-quarters of the Order of the Oratorians, is one of the best works of Borromini. The flat roof of the oratory is an imitation of that of the Cella Solearis of the Baths of Caracalla. The *Library* contains some interesting works. The 'Enarrationes in Psalmos,' by St. Augustin, on parchment, is the oldest MS. A Latin Bible of the 8th century is attributed to Alcuin. Several inedited manuscripts of Cardinal Baronius are also preserved here.

S. Maria in Via Lata, in the Corso, and by the side of the Doria palace, is said by the Church tradition to occupy the spot where St. Paul lodged with the centurion. The ch. was founded by Sergius I. in the 8th century, rebuilt by Innocent VIII. in 1485, and restored in 1662 by Alexander VII., when the façade was added by Pietro da Cortona, who considered it his masterpiece in architecture, and cased the Ionic cippolino columns of the nave in Sicilian jasper, as we now see them. In the subterranean ch. is a spring of water, which according to the legend sprang up miraculously, to enable the apostle to baptize his disciples. This church contains the tombs of J. G. Drouais, the eminent French painter; of Dodwell, the English traveller in Greece; and of Princess Zenaide Bonaparte, the daughter of Joseph King of Spain, and wife of Prince Charles L. Bonaparte, better known as Prince of Canino. The monument was raised by her children; the bust is by *Tenerani*. She died at Naples in 1854. Opposite to it is the monument to Prince Joseph Napoleon Bonaparte, her eldest son, who died in 1865.

S. Maria della Vittoria, in the Via di Porta Pia, so called from a miraculous picture of the Virgin, whose intercession is said to have obtained many victories over the Turks. It was built in its present magnificent style in 1605, by Paul V. The façade was added from the designs of Gio. Battista Soria, at the expense of Cardinal Borghese, in return for the statue of the Hermaphrodite found in the gardens of the adjoining Carmelite convent, and now in the Museum of the Louvre. The interior is by Carlo Maderno. Some of the flags suspended from the roof were captured from the Turks at the battle of Lepanto in 1571, and when they were compelled to raise the siege of Vienna in 1683. The Virgin and St. Francis in the second chapel on the rt., and the 2 paintings on

the side walls, are by *Domenichino*. The chapel of S. Teresa in the rt. transept contains the statue of the saint in ecstasy, with the Angel of Death descending to transfix her with his dart, by *Bernini*, in his most affected style, although so much lauded by the French feuilletonist, Taine. The group of St. Joseph and the Angel in the opposite transept is by *D. Guidi*. The portrait figures on each side of this chapel represent members of the Venetian family of Corner. The 3rd chapel on l. contains the Trinity, by *Guercino*, over the altar; the small painting of the Crucifixion is a copy of that by *Guido* now in the gallery of the Duke of Northumberland; the portrait of Cardinal Cornaro is also by *Guido*.

S. Martina, in the Forum, one of the very ancient churches in Rome, supposed to stand on the site of the *Secretarium Senatus*, was rebuilt in the 13th cent. by Alexander IV., and dedicated to Santa Martina. In 1588 Sixtus V. gave it to the Academy of Painters, who rebuilt it in the pontificate of Urban VIII., and dedicated it to Santa Martina, their patron, whose remains had been recently discovered beneath. The designs for this new ch. were furnished by *Pietro da Cortona*, who was so much pleased with his work that he called it his daughter. It contains the original model of *Thorwaldsen's* statue of Christ bequeathed by him. The Assumption, by *Sebastiano Conca*, is a work of great merit. The subterranean ch., containing the tomb of S. Martina, is remarkable for its flat roof, and for the chapel erected by Pietro da Cortona at his own cost. This artist was a liberal benefactor to the ch.; he bequeathed to it his whole fortune, amounting to 100,000 scudi. The adjoining *Academy of St. Luke*, with its gallery of pictures, is described under the head of Colleges and Academies (p. 305).

S. Martino ai Monti, called also *S. Silvestro e S. Martino*, a very handsome ch. on the Esquiline, on the rt. of the road leading from Sta. M. Maggiore to the Lateran; it stands on the ruins of the Thermæ of Trajan, and was built by S. Symmachus, A.D. 500, on the site of a more ancient one founded by S. Silvester in the time of Constantine. After being restored by several popes in the middle ages, it was modernised in 1650 by Padre Filippini, the general of the Carmelites. The nave is divided from the aisles by a double range of 24 ancient columns, of the composite order, and of different marbles, said to have been brought from Hadrian's villa near Tivoli. The present handsome roof was added by S. Carlo Borromeo. On the walls of the aisles are a series of landscapes in fresco by *Gaspar Poussin*, with several of the figures by his more celebrated brother-in-law, *Nicholas Poussin*. The high altar is raised upon a platform richly paved with marbles of various colours. A flight of steps leads to the Confession beneath, arranged and decorated by *Pietro da Cortona*, containing the bodies of popes S. Silvester and S. Martin. Below this is the Subterranean Ch., a kind of crypt, formed out of a part of the Baths of Trajan. The ancient pavement is of black and white mosaic. There is an antique Madonna at the altar. It was in the primitive ch., upon the site the present stands, that were held by St. Silvester the councils of A.D. 324 and 330, when Arius, Sabellius, and Victorinus were condemned, in the presence of Constantine, and their writings burned, as represented in the large fresco in the l. aisle.

SS. Nereo ed Achilleo, on the Appian, the modern Via di S. Sebastiano, near the Baths of Caracalla, built by Leo III. towards the end of the 8th century, and restored in 1597 by Cardinal Baronius, who was titular cardinal of the ch. It is in the form of one of the minor Basilicas, consisting of a nave separated from its aisles by rows of 8-sided prismatic pilasters, with Corinthian capitals. It is remarkable chiefly for the enclosed choir, with the 2 reading-desks on it, as in some early Christian churches, surrounding the altar, before which stands a handsome

marble candelabrum, with sculptured ornaments. The mosaics of the tribune are interesting, probably of the time of Leo III. (795-816). They represent on the face of the arch the Transfiguration, and on either side the Annunciation, and the Virgin with the infant Christ. The canopy over the high altar rests on 4 columns of African marble. In the Confessional beneath are relics of several saints, amongst others of the patrons and of Sta. Domitilla, the latter a member of the Flavian family, who had been banished to the island of Ponza, with her servants Nereus and Achilleus, whose remains after their martyrdom she conveyed for burial to the catacomb which bears their name on the Via Ardeatina. Behind the altar is the ancient episcopal chair from which St. Gregory the Great read his 28th Homily; a portion of which is engraved on the back of it. The paintings of the martyrdom of the Apostles on the side walls, and of Sta. Domitilla over an altar on the l., are by *Ronelli*. On a marble slab in the choir is preserved the appeal of Cardinal Baronius to his successors not to alter the building, or remove any of its antiquities. The touching prayer of the father of ecclesiastical history might be advantageously followed by some of the Restorers of our own times. The following is an exact copy of this portion of the inscription:—*Presbyter, Card. Successor quisquis fueris, rogo te, per gloriam Dei, et per merita horum martyrum, nihil demito, nihil minuito, nec mutato; restitutum antiquitatem pie serv to; sic te Deus martyrum suorum precibus semper adjuvet!* Round the choir runs a handsome marble cornice, and above a painting of the Ecumenic Council held here by St. Gregory the Great. This interesting ch. is seldom open, except at an early hour, and on certain feast-days; but, being in the care of a hermit, a few baiocchi will always procure admission by the side door. It is supposed to stand on the site of the Basilica Portia.

S. Nicolo in Carcere, in a recess out of the Piazza di Montanara, interesting from its position over the substructions of the temples of Hope, Piety, and Juno Matuta, which stood in Forum Olitorium, described at p. 36. This ch. has recently undergone a thorough restoration, and in the gaudiest modern style; the nave is separated from the side aisles by ranges of ancient columns of different styles and material. Although standing upon the bases of the columns which formed the portico round the Temple of Piety, none of them probably belonged to that edifice: in either aisle are columns of the porticoes of the adjoining temples—on the l., of the Doric edifice dedicated to Juno; on the rt., of that of Piety. Supporting the table of the high altar, under a gorgeous modern tabernacle, is an urn in green basalt, with lion's head: it contains relics of saints. On the walls over the arches of the nave are modern paintings of events in the life of St. Nicholas, and round the choir of the Council of Nicæa. The entrance to the substructions of the ancient temples is from the sacristy.

S. Onofrio, on the Janiculum, above the Porta di San Spirito, built in the reign of Eugenius IV. (1429), for the monks of St. Jerome (*Girolomini*). Originally in the Pointed or Gothic style, subsequent restorations have left few traces of that architecture. S. Onofrio possesses a deep interest as the last resting-place of Tasso, who died in the adjoining convent in 1595, when he repaired to Rome to be crowned in the Capitol. Under the portico, and covered with glass, are 3 lunettes, in which are paintings representing scenes from the life of St. Jerome, by *Domenichino*, by whom also is the fresco of the Virgin and Child over the door of the ch. The remains of the immortal author of the Gerusalemme, which, until 1857, lay on the l. of this entrance, under the spot where we see an inscription, stating that they were removed on the anniversary of the poet's death, are now placed under a gaudy tomb erected by subscription in the chapel of St. Jerome, first on l. The monument is in the cinquecento style, has a bas-relief of the poet's fune-

ral, and a statue of Tasso by *Fabris*, one one of the least remarkable specimens of modern sculpture in this capital of the fine arts. The chapel was erected at the expense of Pius IX.; the picture over the altar, and the decorations around, being perfectly in keeping with Fabris's monument. Amongst the other sepulchral memorials in this ch. are those of Alessandro Guidi, the lyric poet, who died in 1712; and of Cardinal Mezzofante, in the last chapel on the l., a simple slab, with a modest inscription to that extraordinary man, who was titular cardinal of the ch.; and, on the opposite side of the nave, near the door leading into the sacristy, a good cinquecento urn of Cardinal Sacco (ob. 1505), surrounded with handsome sculptured arabesque ornaments. Around the tribune, behind the high altar, are some interesting frescoes; the lower ones by *Baldassare Peruzzi*, the upper by *Pinturicchio;* of the former, the Virgin and Child in the centre, unfortunately injured by restoration, the Flight into Egypt, and the Massacre of the Innocents, are very good; and of the latter, and in the second row, the two compartments of the Sibyls. In the chapel of the Madonna di Loreto, the altarpiece is by *An. Caracci.* In one of the upper corridors of the adjoining monastery, closed to ladies, is a beautiful fresco of the Madonna and Child, by *Leonardo da Vinci*, with a Donatorio kneeling before her; and in one of the adjoining rooms, inhabited by the poet, and where he died, several relics of Tasso are preserved — his bust, to which has been adapted the wax mask taken after death, his crucifix, belt, inkstand, some of his autographs, and the leaden coffin in which his bones were deposited before their last removal. The terrace in front of the ch., and the gardens of the convent, to which ladies can obtain admission, command a magnificent view over the N. part of Rome, and of the Sabine and Alban hills, with Soracte in the distance. In the upper part of the garden is the tree which bore the name of Tasso's Oak, consecrated by the tradition that under its shade the poet was used to retire for meditation and study. It was partly blown down during a storm in the autumn of 1842, but numerous branches have already sprouted from what was spared. Near it is an out-door amphitheatre, the place of meeting of the Arcadian Academy during the summer months, in a magnificent situation. Gentlemen can obtain admission to the gardens through the convent, but ladies must enter by the gardener's gate, a short way lower down the hill on the l.

S. Pancrazio, beyond the gate of the same name, and adjoining the grounds of the Villa Pamfili. It stands near the ancient Via Vitellina, and was founded by Pope Symmachus in the early part of the 6th century, over the site of the cemetery of Calepodius. After being long abandoned it was restored in 1609 by Cardinal Torres. During the siege of Rome by the French in 1849, the ch. of San Pancrazio became a position as important to the besiegers as were the villas in its neighbourhood. It was therefore taken by storm by two French columns, under Gen. Regnault de St. Jean d'Angely; and though the building was several times fired by the Romans, and the French were as often compelled to retire, they ultimately succeeded in retaining it, and made it the centre of their operations. In this ch. was buried Crescentius Nomentanus, the celebrated ruler of Rome in the 10th century. His epitaph existed prior to the restorations by Cardinal Torres, but it has unfortunately disappeared, and no trace of so interesting a memorial of Rome during the middle ages can now be discovered. In this ch. Narses, after having defeated Totila, met the pope and cardinals, and marched in procession to St. Peter's to return thanks for his victory. It was here also that Peter II. of Aragon was crowned by Innocent III., and Louis king of Naples was received by John XXII. In the Confes-

sion are deposited the remains of St. Pancratius and St. Victor. One of the flights of steps from the aisles leads to the spot where the former is supposed to have suffered martyrdom; the other to the catacombs of Calepodius, the burial-place of many early martyrs.

S. Paolo alle tre Fontane, anciently called *Ad Aquas Salvias*, 2 m. beyond the Basilica of S. Paolo fuori le Mure, erected on the spot where St. Paul is supposed to have been beheaded. The present ch. was built by Cardinal Aldobrandini, from the designs of Giacomo della Porta, in 1590. The interior is celebrated for the 3 fountains which we are told by the legend sprang up where the head of the apostle bounded as many times from the earth. It contains also the short marble pillar in the rt.-hand corner, enclosed by an iron grating, on which he is said to have been decapitated. Close to this ch. are 2 others. The first, *SS. Vincenzo ed Anastasio*, was built in 626 by Honorius I., and restored in 796 by Leo III.: it is a good specimen of the early Christian basilicas, having 8 arches on either side, supported by pilasters instead of ancient columns, as we have seen in most similar edifices in Rome, their only ornamentation being frescoes of the Apostles, from the designs of Raphael, and painted by his pupils, but recently most miserably daubed over. Over each of the arches of the nave is an oblong window pierced with 3 rows of circular openings, now filled with glass, but originally with alabaster or translucent marble. There are 4 similar windows in the W. front. The roof is of open woodwork; the nave wide and without chapels. This ch. which is mentioned under the name of S. Anastasius in the list of those visited by Siric Archbishop of Canterbury in A.D. 990 in a curious MS. at the British Museum, was attached to a Cistercian monastery founded by Innocent II., its first Abbot (Paganelli) having become Pope Eugenius III. in 1145, when the present edifice was most probably erected. In front of this ch. is a portico supported on columns (of granite), like that at S. Lorenzo fuori le Mura. The 2nd ch., called *S. Maria Scala Cœli*, is built over the cemetery of St. Zeno, in which were buried the 12,000 Christians who had been employed, according to the Church tradition, in erecting the Baths of Diocletian. The ch. derives its name from a vision of St. Bernard, in which, when celebrating mass for certain souls, they appeared to him ascending by a ladder to heaven. It was restored in 1582 by Cardinal Farnese, from the designs of Vignola, and completed by Giacomo della Porta. It is an octagonal building, with a central cupola. The vault over the chapel on l. is of some interest for its mosaics by Francesco Zucca: they are considered to be the first works in good taste of this kind executed by the moderns: they represent the Virgin above with 4 Saints, and Clement VIII. with Card. Farnese below. Beneath is a subterranean chapel, behind which is shown a cell in which S. Paul is said to have been confined before being led to execution; and the altar at which S. Bernard had the vision above alluded to. These 3 churches are in an uninhabited district of the Campagna, interesting to the geologist from its numerous pits of pozzolana, which is procured hereabouts in great abundance and of the best quality, from whence it is carried to the neighbouring quay, the Porto di Pozzolana, on the l. bank of the Tiber, for shipment.

S. Pietro in Montorio, said to have been founded by Constantine near the spot where St. Peter was crucified, and rebuilt at the expense of Ferdinand and Isabella of Spain, from the designs of Baccio Pintelli, towards the close of the 15th century; it stands on the site of the Arx Janiculensis, founded by Ancus Martius, and is supposed to derive its name of Mons Aureus, Monte d'Oro, or Montorio, from the yellow-coloured sand and gravel which forms the part of the Janiculum on which it is built. This interesting ch. narrowly escaped utter demolition during the siege of Rome in 1849. It was fortified and occupied by the Romans, as the head-quarters of their cavalry. From

its vicinity to the Porta di San Pancrazio, the centre of attack of the French besieging force, it was also exposed to the fire of the besiegers. The tribune and steeple were completely destroyed, and have been since rebuilt, as well as the western wing of the adjoining convent. Among the parts which happily escaped injury was the Borgherini chapel (1st on the rt.), celebrated for the paintings of *Sebastiano del Piombo*, executed from the designs of Michel Angelo. Vasari tells us that they were the result of a combination between these two great masters, for the purpose of counteracting the partiality evinced at Rome for Raphael. The principal subject is the Flagellation of our Saviour. The fresco on the vault of the chapel represents the Transfiguration. These works cost Sebastian the labour of 6 years. Lanzi says that he painted the Flagellation in the new method he had invented of painting in oils on stone; "a work," he says, "as much blackened by time, as the frescoes which he executed in the same church are well preserved." Of the other works of art which were in the building prior to 1849, some were damaged during its occupation by the Roman soldiery. The Conversion of St. Paul in the chapel of the saint, 4th on rt., beyond the side door leading to the cloister, is by *Vasari*, who introduced his own portrait: the sepulchral monuments of the Monti family, as well as the statues of Religion and Justice, were sculptured by *Bartolommeo Ammanati*. The chapel of St. John the Baptist (5th on the l.) was painted by *Francesco Salviati*; the painting over the altar, of St. John baptising in the Jordan, is by *D. da Volterra*. The Dead Christ and the different subjects of the Passion in the next chapel (4th on the l.) are probably by *Stellaert*, although attributed to Vandyke. The semicircular fresco of St. Francis receiving the Stigmata, in the 1st chapel on the l., by *Giovanni de' Vecchi*, is said to be from a design of *Michel Angelo*. Behind the high altar is a modern copy of Guido's Crucifixion of St. Peter. Before the first French invasion, the Transfiguration of Raphael stood there; and Sebastiano del Piombo painted as a rival to it the Raising of Lazarus, which is now in our National Gallery. On the return of the Transfiguration from the Louvre it was placed in the Vatican, and an annual stipend granted to the ch. in compensation for the loss. This ch. has an interest for the Irish traveller, as containing the graves of Hugh O'Nial, Baron Dungannon, son of the Earl of Tyrone, and of Rory or Roderick O'Donnell, Earl of Tyrconnell (1608), who, implicated in the intrigues against Elizabeth and James I., fled their country, and died at Rome in the early part of the 17th centy.: their slab tombstones are in the nave. In the cloister of the adjoining convent is Bramante's celebrated Temple, built at the expense of Ferdinand of Spain, on the spot on which St. Peter is supposed to have suffered martyrdom. It is a small circular building, having on the outside a corridor sustained by 16 columns of the Doric order, in grey granite: it has been universally admired as a bijou of architecture and is in every respect one of the most elegant works of modern times. In its upper chapel, before the altar, is a sitting statue of St. Peter, and in the crypt below, richly decorated with stucco reliefs, is shown the hole into which was struck the Cross upon which the Prince of the Apostles was crucified. This beautiful edifice had a narrow escape during the siege of 1849, one of the French shells having burst within 6 feet of it. The view from the platform in front of San Pietro in Montorio can hardly be surpassed; it is to modern Rome what the view from the Capitol is to ancient; and strangers should take an early opportunity of visiting the spot, in order to acquire a knowledge of the localities and principal buildings of the more modern portions of the city. Nothing can exceed the magnificence of the panorama from here, especially on a fine evening in spring, extending from Soracte to the extremity of the Alban hills, with all the classical sites and towns brilliantly lighted up by the setting sun.

† *S. Pietro in Vincoli* (the Basilica Eudoxiana of ecclesiastical writers), on the Esquiline, not far from the Baths of Titus, built in 442, during the pontificate of St. Leo the Great, by Eudoxia, wife of Valentinian III., to preserve the chain with which St. Peter was bound at Jerusalem. It was repaired by Pelagius I. in 555, as we learn by an inscription in the ch.; rebuilt by Adrian I. in the 8th century; and restored in 1503 by Julius II., from the designs of Baccio Pintelli. In 1705 it was reduced to its present form by Francesco Fontana. It consists of a portico, out of which opens the fine nave separated from 2 side aisles by 20 ancient fluted marble columns of the Doric order supporting a series of arches, terminated by a semicircular tribune, the arch of which is supported by 2 Corinthian columns of grey granite. Beside its architecture the chief object of interest in this ch. is the MOSES of *Michel Angelo*, one of the most celebrated creations of his gigantic genius. It was intended to form a part of the magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the pope to undertake the rebuilding of St. Peter's. Michel Angelo's design was a parallelogram, surmounted by 40 statues, and covered with bas-reliefs and other ornaments. The colossal statue of Moses was to have been placed upon it. The vicissitudes of this monument form one of the curious chapters in the history of the arts. The quarrel of Michel Angelo with Julius II. suspended its progress for 2 years; but on their reconciliation the great sculptor returned to Rome, and continued to work upon it until the death of the pope in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until after his death. The original design, after all these interruptions, was never executed: Michel Angelo had only completed at his death the statue of Moses and the 2 figures supposed to represent Religion and Virtue. These were placed, not in the basilica of St. Peter's, as originally intended, but in their present comparatively obscure position: two of the figures of slaves, which were intended to serve as Caryatides on the monument, are now in the Louvre, and the 3rd is in the Boboli gardens at Florence. To complete this list of misadventures, the pope is not buried under his monument, but near his kinsman Sixtus IV., in the chapel of the Sacrament, in St. Peter's, and without any memorial, except a paltry marble inscription. These facts are necessary to be borne in mind, because the Moses is not so advantageously seen as it would have been if surrounded by all the accessories of a finished monument. There are few works of art which have been more severely criticised; but in spite of all that has been advanced, it is impossible not to be struck with its commanding expression, notwithstanding its colossal proportions. The hands and arms are extremely fine, and rival the grandest productions of the Grecian chisel. "Here sits," says Forsyth, "the Moses of Michael Angelo, frowning with the terrific eyebrows of Olympian Jove. Homer and Phidias, indeed, placed their god on a golden throne; but Moses is cribbed into a niche, like a prebendary in his stall. Much wit has been levelled of late at his flowing beard and his flaming horns. One critic compares his head to a goat's: another, his dress to a galley-slave's. But the true sublime resists all ridicule; the offended lawgiver frowns on unrepressed, and awes you with inherent authority." The figures in the niches on each side of the Moses are also by *M. Angelo*, those of Lias, or Leah, and the Sibyl by *Raffaello da Montelupo*, the recumbent figure of Julius II. by *Maso dal Bosco*, and the Virgin and Child above all by *Scherano da Settignano*. At the first altar in the rt. aisle is a picture of St. Augustin, by *Guercino*. Beyond it are the monuments of Cardinals Margotti and Agucci, from the designs of *Domenichino*, who painted the portrait of the latter over the inscription. The Deliverance of St. Peter, at the 2nd altar, is a copy of the original paint-

ing by the same master now preserved in the Sacristy. The chapel beyond the Moses contains the finely finished picture of St. Margaret, by *Guercino*. The tribune is painted by *Jacopo Coppi*, a Florentine artist of the 16th century, representing scenes in the life of St. Peter. On the rt. hand pier of the arch is a memorial, with his bust in relief, to Giulio Clovio, the celebrated missal and miniature painter of the 16th centy., who was a canon of this ch. At the bottom of the apse is an ancient episcopal chair in marble. Over one of the altars in the l. aisle is a curious mosaic of St. Sebastian, of the year 680, with the name; he is represented with a beard; it is one of the interesting examples of this branch of art, and was placed in this ch. on the occasion of the saint's having been supposed to have averted a pestilence then raging. Between this and the next chapel, which has a picture of the Dead Christ over the altar, is the tomb of Card. Cinzio Aldobrandini, the protector of Tasso and nephew of Clement VIII. Farther on is a bas-relief of St. Peter delivered by the Angel, with the Donatorio kneeling before the Saint, executed in 1465 for Cardinal di Cusa, whose gravestone is beneath; and near the door the tomb of Antonio del Pollajuolo, and of his brother Pietro, with their busts; the fresco over it is allegorical to the supposed power of the popes to liberate souls from purgatory, and was painted by Pollajuolo's pupils. The chains which give name to the ch. are not shown to visitors, but are publicly exhibited on the Festival of St. Peter in Vinculis, on the 1st of August and 8 following days: they are enclosed in a bronze tabernacle in the outer Sacristy, executed by Pollajuolo. In the inner Sacristy is the Deliverance of St. Peter by the Angel, a work of the younger days of *Domenichino*. In this ch. Hildebrand was elected pope in 1073, when he assumed the name of Gregory VII. The adjoining convent was built by Giuliano di Sangallo; one of the best views of the Coliseum is to be had from its upper Loggia. The great cloister, surrounded by a very handsome Ionic portico, erected by Julius II. when titular Cardinal of the ch., has in the centre a cistern designed by Michel Angelo. The street which leads from before the ch., the *Via di St. Pietro in Vincula*, to the Piazza Suburra, is supposed to correspond with the *Vicus Sceleratus*, infamous in Roman history as the scene of the impiety of Tullia, who there drove her car over the dead body of her father after he had been assassinated by her husband Tarquin. In the garden of the Maronite monks, on the opposte side of the piazza, may be remarked one of the finest specimens of the date-palm in Rome. The large building which occupies the third side of the square is the convent of San Francesco di Paola, the belfry of which is perched on a well-preserved mediæval tower of the Frangipanis.

S. Prassede, near to the basilica of Santa Maria Maggiore, founded on the site of a small oratory built by Pius I. A.D. 160, as a place of security to which the early Christians might retire during the persecutions. The present edifice was erected in 822 by Paschal I., restored in the 15th century by Nicholas V., and modernised by San Carlo Borromeo, who was titular cardinal of the ch. It is remarkable as the place of the attack of the Frangipanis on Pope Gelasius II. in 1118. The principal entrance from the Via di S. Martino consists of an ancient portico, supported by two Ionic columns of granite; but that open to the public is in the adjoining Via di Sta. Prassede, by a side-door. The interior consists of a nave divided from 2 side aisles by 16 columns of granite, with composite capitals. The tribune is ascended by a double flight of steps, composed of large slabs of *rosso antico*. The mosaics of this ch. are remarkable; they are of the time of Pope Paschal I. (817-824). On the face of the great arch towards the nave is represented the Vision of St. John, the Saviour with an angel on either side, SS. Praxedes and Pudenziana at his feet, in the centre of a city, the gates of

which are also guarded by angels; the figures on either side bearing wreaths and offerings, and those below with palm-branches represent the faithful. Over the arch of the tribune is the mystical Lamb in the centre, having 3 candlesticks on one side and 4 on the other, allegorical possibly to the 7 churches, and 2 angels on either side, followed by emblematical figures of the 4 Evangelists. The figures draped in togas, and bearing wreaths, are supposed to represent the 24 elders or wise men of the Apocalypse. On the vault or apse our Saviour stands on a mound, from which issues the Jordan, emblematical of Judæa, in the centre of a group of 6 saints: the 2 female ones bearing crowns in their hands, presented to Christ by SS. Peter and Paul, are SS. Praxedes and Pudentiana; whilst the one bearing a church is evidently intended for Pope Paschal I., the restorer of this edifice, remarkable for the square nimbus round the head, showing he was then living; the other S. Zeno. The band beneath, of a lamb bearing a cross, with 6 others on either side, are emblematical of our Saviour and the Apostles, as the rude representations of cities at either extremity are of Bethlehem and Jerusalem. On each side of the high altar, under the music galleries, are pillars of white marble, remarkable for their foliage ornaments. In the l. side aisle, near the door, is the slab of *nero-bianco* granite on which S. Praxedes slept, and in the middle of the nave a well in which she is said to have collected the bodies and blood of the martyrs who suffered on this hill. The 3rd chapel in the rt. aisle of S. Zeno, or of *la Colonna Santa*, is entered by a door formed of 2 columns of the rare black porphyry and granite (*porfido e granito nero-bianco*), supporting a portion of an elaborately sculptured frieze; the outer wall towards the nave, as well as the interior, are covered with mosaics of the time of Paschal I.; from their richness this chapel was formerly called the Orto del Paradiso: it derives its present name from a portion of a column of black and white marble, to which our Saviour is said to have been bound at his Flagellation; and which was brought from Jerusalem in 1223 by a Cardinal Colonna. The mosaics, which are indistinctly seen, represent, in the centre of the roof, the Saviour holding a book; on the altar, the Virgin and infant Saviour, SS. Praxedes and Pudentiana; on the rt. wall, SS. John, Andrew, and James; and on the l., SS. Agnes, Pudentiana, and Praxedes; over the door, a throne, of God, with SS. Peter and Paul. [Ladies are forbidden, under pain of excommunication, from entering.] Amongst other relics contained in this chapel are the bodies of SS. Zeno and Valentinian. The tomb of Cardinal Cetive (1474), in the adjoining chapel, with his recumbent statue, and those of St. Peter, St. Paul, S. Prassede, and S. Pudentiana, is a good work of the 15th century. The bust of Monsignore Santoni, by Bernini, on his monument upon a pier of the nave, opposite the chapel of S. Zeno, is said to have been executed when the artist was only 10 years old. The tomb of Cardinal Anchera, in the chapel of the Crucifix, near the side door, bears the date 1286, and is probably by one of the Cosimatis. The 3rd chapel on the l. contains a picture of Christ bearing the Cross, by *Federigo Zucchero;* the Ascension, on the roof, is by *Cav. d'Arpino.* In the large chapel of S. Carlo Borromeo are his seat, and the table on which he distributed food to the poor. In the Confession beneath the high altar are 4 sarcophagi of early Christians, one of which contains the remains of SS. Praxedes and Pudentiana; the mosaic decorations of some of these urns, and especially of the adjoining altar, are fine specimens of this class of work. The Sacristy contains a picture of the Flagellation, attributed to *Giulio Romano.* Amongst the relics here is the Portrait of the Saviour (the colours are totally effaced), which St. Peter is said to have presented to Pudens, the father of S. Praxedes and S. Pudentiana; teeth of St. Peter and St. Paul; the Mitre of St. Charles, &c. The Church tradition tells us that Pudens was the first person in Rome

converted to Christianity by St. Paul; the apostle lodged in his house from the 1st year of Claudius to the 9th, and again A.D. 62, when he returned a 2nd time to Rome. The departure of the Jews from Rome is mentioned in Acts xviii. 2; "because that Claudius had commanded all Jews to depart from Rome." The apostle mentions Pudens in the Second Epistle to Timothy, iv. 21: "Eubulus greeteth thee, and Pudens, and Linus, and Claudia, and all the brethren." Linus is considered by the historians of the Church as the successor of St. Peter; Claudia is believed to have been the wife of Pudens, and the daughter of the British chief Caradoc or Caractacus. There are remains of a very early bell-tower, dating from 815, on the basement of which are paintings in a rude style, relative to the life of S. Agnes.

Il Priorato (see Sta. Maria Aventinense, p. 168).

S. Prisca, on the Aventine, a very ancient ch., supposed to occupy the site of the house in which St. Prisca was baptized by St. Peter. It was consecrated by pope S. Eutichianus in 280, and rebuilt or restored by Cardinal Giustiniani from the designs of Carlo Lombardi in 1600. It has 14 ancient columns of marble and granite in the nave, built into the piers; and at the high altar the Baptism of the Saint, by *Passignani*. In the crypt is a curious baptismal font, in the form of a fantastic capital of a column, having a large basin in the centre, and smaller ones at the 4 angles. This ch. is supposed to occupy the site of the celebrated Temple of Diana, founded by Servius Tullius as the common sanctuary of the Latin League. This ch. is seldom open, except on the anniversary of St. Prisca (Jan. 18), and during the Station on the 6th Mon. in Lent.

S. Pudentiana, behind Sta. Maria Maggiore, in the valley between the Viminal and Esquiline, off the modern Via Urbana, the ancient Vicus Patricius, is very interesting from its historical relations, and the works of mediæval art contained in it; it is supposed to be the most ancient of all the Christian edifices of Rome (*omnium ecclesiarum urbis vetustissima*), to have been considered in early times as the cathedral of the Christian city, and to occupy the site of the house of the senator Pudens, where St. Peter lodged from A.D. 41 to 50, converted his daughters Praxedes and Pudentiana, and baptized many thousands of the first followers of our faith, and to the latter of whom the ch. was dedicated by St. Pius, A.D. 145. Beneath the present edifice are numerous remains of Roman edifices, which have been recently explored by Mr. Parker, amongst the rest of a bath-room, probably belonging to the thermæ of Novitus. This church was successively restored by Adrian I. in the 8th centy., by Gregory VII. and Innocent II. in the 12th, and reduced to its present form in 1597 by Card. Caetani. It consists of a nave, and formerly of side aisles (the latter having been divided off into chapels) separated by 14 ancient columns of grey marble. The mosaics are the finest of the kind in Rome. They date probably from the 9th centy. under Adrian III. (A.D. 884), although assigned to the 4th by Messrs. Vitel and Parker, on the authority of an inscription of Pope Siricus (A.D. 384-397) on the wall of the apse, but which appears to refer only to the building of the latter.* They represent our Saviour, seated on a throne, having on each side four of the Apostles in Roman costume, S. Pudentiana and S. Praxedes standing behind, and stately Roman edifices in the background, with the emblems of the Evangelists above. In the neighbouring chapel, on the l., dedicated to St. Peter, is a large marble group by *G. della Porta*, representing our Saviour delivering the keys to the Prince of the Apostles; the floor of the aisle leading to this chapel, as of other parts of the ch., retains the old Roman mosaic pave-

* This beautiful work of art has been mutilated by subsequent restorers of the church; but a good drawing of it, as it originally stood, has been reproduced in Spithöver's work on the Mosaics in the Roman Churches.

ment, supposed to have formed part of Pudens' house. There are some early Christian inscriptions let into the walls —one discovered in the catacombs of St. Priscilla, to Cornelia, of the family of the Pudentiani, with a rude portrait; the table on which St. Peter ate was formerly placed under the altar, but has been removed in erecting the new and more elegant one put up by Cardinal Wiseman, who was titular of St. Pudentiana. Opening out of the l. aisle is the richly decorated chapel of the Caetanis; the Adoration of the Magi over the altar, in high relief, is by *Paolo Olivieri;* on each side are fine columns of Lumachella marble, and in the roof are introduced some ancient mosaics of the 4 Evangelists, and of S. Pudentiana collecting the blood of the martyrs; the tombs on either side are of members of the family of Caetani in the 17th centy. The paintings of the oval cupola of the ch. are by *Pomarancio.* On each side of the entrance to the ch. are ancient torse columns, supporting a lintel, on which are some early Christian bas-reliefs. S. Pudentiana, being annexed to a convent of Bernardine nuns, is seldom open, except at an early hour, or on the festival of the Saint (May 19) and during the Station on the 3rd Sun. in Lent. The bell-tower of this ch. is one of the most elegant of its kind; it dates from the rebuilding of the ch. in 1130. The 3 upper storeys, with their open colonnades, are unique. The great conventual establishment on the opposite side of the Via Urbana, called the Bambino Jesu, is one of the most extensive in Rome; it belongs to nuns of the order of St. Augustin, who are principally occupied with the education of young females.

Santi Quattro Incoronati, an interesting ch. situated on that ridge of the Cœlian which extends from the Coliseum to the Lateran; it is supposed to stand on the site of a Temple of Diana. The present edifice was built by Paschal II., but to replace a more ancient one erected by Honorius I. in 626; it is now attached to a conservatory of young females, and is seldom open, except at an early hour. Before the ch. are two square courts; the inner one, originally the quadriporticus, has, built into its walls, several columns, evidently from ancient edifices. The interior consists of a nave separated from the narrow aisles by 8 columns in grey granite, with composite capitals, and surmounted by a gallery of smaller Ionic pillars, as we have seen at Sta. Agnese fuori le Mura (p. 137), and which, as we have stated, was intended for females alone. The tribune, which is very wide and ample, has in the centre an episcopal chair, and its vault and walls covered with frescoes of martyred saints by *Giovanni di S. Giovanni.* Beneath in a subterranean chapel are the relics of SS. Carporferus, Severus, Severianus, and Victorianus, to whom the ch. is dedicated, in 4 urns placed here by St. Leo. On the stairs leading to it is a mutilated inscription by Pope Damasus, in honour of the patron saints. Opening (on the rt.) from the outer court is a chapel dedicated to S. Silvester, erected by Innocent III., with some paintings of the middle of the 13th centy., in the Byzantine style, representing events in the life of Constantine the Great, and our Saviour holding the Cross, with the Virgin, St. John the Baptist, and the Apostles.

S. Saba, on the eastern portion of the Aventine, near where is supposed to have stood the Porta Raudusculana of the Wall of Servius Tullius, and on the site of the house of Silvia, the mother of St. Gregory the Great, a very ancient ch., standing isolated on the southern summit of the hill. It is more remarkable for its position, and for the view from its portico, which contains an ancient sarcophagus, than for its architecture. The interior consists of a nave, separated from the aisles by 7 ancient columns on either side; and of a tribune, on the vault of which is a miserable copy, in painting, of the mosaics, of the time of Adrian I., which have long since disappeared, representing our Saviour, having on either side St. Saba and St. Andrew, with the usual emblematical band of

the Saviour and the Apostles, represented as a lamb and 12 sheep. Being in an uninhabited quarter, St. Saba is seldom open for Divine service, except on the Saint's day (Dec. 5). On Thursdays a person is generally in attendance, who, for a small fee, will unlock the door.

S. Sabina, on the Aventine, supposed to occupy the site of the Temple of Juno Regina, founded by Camillus after the taking of Veii, and of the Atrium erected by Asinius Pollio, in which he placed the Library of Varro. S. Sabina was built in the form of a basilica in 425, by Peter, an Illyrian priest, where the house of St. Sabina stood, as we learn by a mosaic inscription over the principal door. The figures of draped females on either side, and which formed a part of a large composition, are amongst the oldest in Rome (early part of the 5th centy). Sixtus V., in 1587, reduced it to its present form. The church has been restored at various times, but has lost a great deal of its original character; it consists of a nave and 2 aisles, separated by 24 fluted white marble columns of the Corinthian order. Arches spring from the columns, as in the basilicas, on the face of which, towards the nave, are mosaic decorations in *pietra dura* (red and green porphyry). The chapel of the Rosary, on the rt. of the high altar, contains the picture of the Virgin of the Rosary, with S. Dominick, and St. Catherine of Siena, by *Sassoferrato*. The chapel of St. Hyacinth, opening out of the rt. aisle, has an altarpiece, by *L. Fontana*; the frescoes representing the Canonization, and on the side walls subjects from the life of the saint, are by the two *Zuccheros*. Out of the l. aisle opens the handsome chapel of St. Catherine; its cupola is painted by *Odazzi*. Of the sepulchral monuments in this ch. the most worthy of notice is that in mosaic of Munio di Zamora upon the floor of the nave; he was general of the Dominican order, and lived in the pontificate of Boniface VIII. (1300). At the S. end of the nave is the ancient portico or vestibule, now enclosed in the conventual buildings; it is supported by spirally fluted marble columns, and on the walls are some interesting early Christian inscriptions; the great door which opens from it into the ch. has richly sculptured marble jambs of the early part of the 13th centy.; the doors are in cypress wood, probably of an earlier period, particularly the sculptured panels representing subjects from the Old and New Testaments, and which have been attributed by the Annalist of the Dominican Order, Mamachi, to before the 7th centy. Beyond the portico is one of the gardens of the convent, in which may be seen a lemon-tree planted by St. Dominick himself, when a recluse here. The adjoining monastery, which belongs to the order of St. Dominick, contains an extensive cloister, surrounded by a 4-sided portico, formed of small marble columns that support narrow Lombard arches; this cloister is contemporaneous with the foundation of the convent, in the 13th centy., when Pope Honorius I. approved of the rules of the Dominican order, and gave to its brethren the present site, then his palace, to erect their convent upon. From the cloister a door leads to the declivity of the Aventine towards the river, from which a magnificent panorama of the Transtiberine region will open before the visitor.

Some interesting archæological discoveries have been made on this declivity, which may be worth a visit (being within the conventual precincts, ladies are precluded from entering): they consist of several chambers with paintings on the walls, and which probably formed the lower apartments, destined for the dwelling of menials or slaves of some magnificent Roman edifice. In one of these chambers some curious inscriptions scratched on the stucco may be seen, amongst which can be deciphered a list of the names of slaves, the mode of spelling of which would refer them to the time of the early Cæsars. The houses to which these chambers belonged were built on either side of the

Servian wall, which ran along this part of the hill, and a considerable fragment of which is seen included in them. The artistic merit of the paintings in these chambers has been much exaggerated. Lower down the declivity a gallery leads into a series of intricate subterranean passages, cut through the tufa rock, and which have been partially explored: it is difficult to say what they were intended for, possibly to drain more effectually the soil; several vertical shafts from the surface open into them. At a lower level are another series of subterranean galleries, into which we may descend by a flight of circular steps, near the bottom of which is a chamber paved with mosaic with some traces of painting on the walls. From here an arched tunnel cuts at right angles a narrow gallery excavated in the tufa, and which, from its level, its direction, and its sides being covered with calcareous incrustations, the deposit of water, there is reason to believe, formed the canal for the Aqua Appia, which emptied itself at the *Castellum*, near the Porta Trigemina, not far from this spot, and from which that earliest of Roman aqueducts distributed its waters to the regions of ancient Rome, at the base of the Palatine and Capitoline hills, and to that beyond the Tiber.

Although strictly speaking out of place here, it may prove useful to the visitor to Santa Sabina to be informed that the site on which the ch. and its gardens stand was formerly covered, beginning from the N., by the Temple of Juno Regina, founded by Camillus after the fall of Veii; by that of Jupiter Libertas, erected by Caius Gracchus, restored by Augustus, and to which Asinius Pollio added an extensive atrium, in which he placed the library of Varro, the first opened to the public in Rome. A part of the ch., and of the garden before it, is probably on the site of the latter, whilst the Temple of Juno stood farther back, extending to the modern descent to the Bocca della Verità, which follows the direction of the Clivus Publicius of ancient times. On these sites in the middle ages rose a fortress of the Savellis, and the residence of Honorius III. of that family, which he made over to the Dominican monks, for their gardens, in the 13th centy. The ch. of Il Priorato (p. 168) is supposed to stand on the site of the Temple of the *Bona Dea*, mentioned by Ovid, and where Remus consulted the auguries respecting the building of Rome; that of S. Alessio on the site of the Armilustrum, near where Tatius was buried at a more remote period, and where stood subsequently the Temple of Minerva. If we prolong our walk farther E. over the Aventine, where the ch. of Santa Prisca stands was probably the site of the Temple of Diana Aventina, near where Sura, the friend of Trajan, erected his Thermæ, between which and the valley of the Circus Maximus was the house of Trajan himself, before he became emperor. In the vineyard on the opposite side of the road from Santa Prisca (*Vigna del Collegio Romano*), now the property of Prince Torlonia, a part of which was covered by the *Thermæ Decianæ*, are two well-preserved specimens of the walls of Servius Tullius—one nearly 40 yards long, consisting of massive blocks of volcanic tufa admirably adjusted, and upon which, as below Santa Sabina, less durable constructions of the Imperial period were erected. At the foot of the Aventine, and on the narrow level space between it and the Tiber, stood the portico of Fabarius, and nearer the river bank the portico of Emilius, which extended to the Porta Trigemina of the wall of Servius Tullius, the position of which corresponds nearly with that of the modern Arco Salara, a short distance below the ruins of the Sublician bridge.

S. Salvatore in Lauro, in the small piazza of the same name, opening out of the Via de' Coronari, on the site of the laurel-grove which stood near the Portico of Europa; it was originally of the Gothic style of the 15th centy., but all traces of that have disappeared under modern restorations: a new façade in the Corinthian style has been recently erected, with a huge tasteless bas-relief on it by Rinaldi, representing the transport by angels of the Holy

House to Loreto; it contains at the 3rd altar on the rt. P. da Cortona's early work of the Nativity. The adjoining convent has a handsome cloister, opening out of which is a chapel, were have been placed some good mediæval sepulchral monuments that stood formerly in the ch., amongst which is that raised by the Canons of S. Giorgio in Alga, at Venice, to their patron Eugenius IV., on which is his recumbent statue by *Isaia da Pisa*, and an inscription relative to the part he took in the Councils of Basle and Florence held during his pontificate. In a smaller court beyond the cloister is a monumental doorway to an oratory belonging to the natives of the March of Ancona, erected to Cardinal Latino Orsini, the founder of the ch. and convent in 1450, with a portrait-bust of that celebrated personage.

S.m Sebastiano, about 2 miles beyond the gate of that name on the Via Appia. The foundation of this basilica is scarcely less ancient than that of the others we have described, and is also attributed to Constantine. But the present edifice is not older than 1611, when it was entirely rebuilt by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio. All traces of the ancient basilica have disappeared, and neither the architecture nor the decorations present anything which requires notice. The chapel of St. Sebastian, in the S. aisle, designed by Ciro Ferri, has a recumbent statue of the saint by Antonio Giorgetti, after his master, Bernini. The remains of St. Sebastian are buried under the altar in a marble urn, having been removed here from the Vatican by Honorius III. In the opposite aisle is the handsome chapel of the Albanis, erected by Clement XI. as the burying-place of his family, and dedicated to St. Fabianus; and near it another celebrated for its relics; the most curious of which perhaps is the stone which is said to offer the impression left by the Saviour's feet, when he was met by St. Peter at the spot now occupied by the little ch. of *Domine quo vadis*, which was built to commemorate the event, and so called from the words which St. Peter addressed to our Lord (see p. 357). The authenticity of this relic is extremely problematical; it affords clear traces of the chisel on a block of white marble, a material certainly not used for road-paving at the period of St. Peter's visit to Rome. On the l. of the principal door the visitor will remark a large marble slab, on which are inscribed 12 verses in honour of the martyr Eutychius: they were composed by pope St. Damasus, and are in the same beautifully formed letters so peculiar to all the inscriptions of that pontiff, and in the same style of metrical composition as we shall find at the catacombs of Sta. Agnese, S. Calisto, &c.

A door out of the l. aisle leads into the *Catacombs*; indeed it was to a portion of the subterranean cemetery on this spot, situated behind the high altar of the ch., that the name of *Catacombs, ad Catacumbas*, was first and more particularly applied.* The only probable explanation of these immense subterranean galleries is, that they were originally excavated by the early Christians for the purpose of depositing their dead and subsequently for religious worship and meetings, and not for extracting stone or pozzolana, as has been conjectured by many modern writers; it was probably to minor excavations of the latter kind that Cicero is supposed to allude in his oration for Milo when he mentions the hiding-place and receptacle for thieves on the Via Appia, and not,

* The high altar offers nothing remarkable; but beneath it is the Confession, containing a bishop's seat, in which Pope St. Stephen is supposed to have suffered martyrdom. It was in the underground chapel opening out of the ambulatory behind the tribune that the remains of St. Peter and St. Paul lay, from the time when they were recovered from certain Greek emissaries who were detected in attempting to carry them off to their country, in the reign of Vespasian, until the translation of those of St. Peter to his original burying-place at the Vatican, and of St. Paul to his basilica on the Via Ostiensis. It was to this particular spot, beneath the ch. of St. Sebastian, that the name Catacomb appears to have been originally and particularly applied. The bodies of the two Apostles lay here for 19 months. Subsequently, when Elagabalus made his Circus at the Vatican, the remains of St. Peter were brought here again by S. Calixtus.

as was at one time supposed, to the Christian cemeteries, which consist of a series of passages or galleries, from the principal of which others branch off in different directions; here and there are open spaces which served as chapels or places of meeting, and on each side of the passages are the niches for the dead in tiers above each other. There can be no doubt that the early Christians were accustomed to assemble in such places for divine worship and for concealment, as in all the catacombs about Rome we meet with small chapels or oratories; generally square, some vaulted and forming chambers, which still retain traces of stucco and painting. The graves of children occur in a large proportion: sarcophagi were seldom found in them, being more frequently discovered in the ruins of the chapels situated on the surface, near the passages by which they were entered. In the passages yet explored very little marble, except that used for closing the loculi or graves, and for the inscriptions, has been found. The extent of these catacombs is very considerable, although there is no foundation for the stories told that some of them reach to Ostia. There is no doubt however that the excavations now seen are but a small portion of what has been already explored; but the danger of allowing such a labyrinth of subterranean passages to remain open has made it necessary to close up many of them. It is also well known that the catacombs of St. Sebastian, although extensive, are by no means the most so of the kind; we have already alluded to those of Santa Ciriaca, and there are many others of considerable magnitude in every direction around Rome, to which we shall refer in a subsequent part of this work (see p. 337). Nearly all the monuments and inscriptions found in the catacombs of St. Sebastian have been removed to the Museums of the Vatican and the Lateran. The large inscription of pope Damasus, above noticed, was found here.

S. Silvestro al Quirinale, is remarkable for the 4 circular paintings on the pendentives of the cupola in the Bandini chapel opening out of the l. transept, by *Domenichino*. They represent David dancing before the Ark, the Queen of Sheba sitting with Solomon on the Throne, Judith showing the Head of Holofernes, and Esther in a swoon before Ahasuerus. Lanzi classes them among his finest frescoes, and says that, for the composition and the style of the drapery, they are by some preferred to all the rest. The Assumption over the altar is considered the best work of *Scipione Gaetani*; it is painted on slate. The large painting of S. Caetano and S. Andrea di Avellino, in the opposite transept, is by *Ricci da Messina*. The 3 subjects on the roof of the 2nd chapel on the l. were painted by *Cav. d'Arpino*, and the 2 landscape paintings on the side walls by *Polidoro da Caravaggio* and *Maturino*. The Sacred College assembles in this ch. before going in procession to the conclave, when held at the Quirinal. Cardinal Bentivoglio, the historian of the war in Flanders, and Farinacci, the celebrated lawyer (ob. 1618) who defended the Cenci family, have sepulchral monuments in this ch., the first in the l. transept, the second near the entrance. There is another ch. dedicated to the same saint, *San Silvestro in Capite*, in the Piazza at the extremity of the Via della Mercede, towards the Corso; it derives its name from the head of St. John preserved in it; it is attached to an extensive convent of nuns of Sta. Chiara, now in great part converted into a barrack for the French artillery.

S. Sisto, a very ancient foundation on the Via Appia, barbarously modernised, not far from the site of the Porta Capena, the Temple of the Camenæ, and the Fountain of Egeria. It was here that S. Dominick first established his order in Rome, and where he founded the Devotion of the Rosary. It now belongs to the Irish Dominican friars of S. Clemente, but, from the insalubrious state of the quarter, the convent is no longer habitable. The extensive gardens annexed to it have been converted into

nursery-grounds, the property of the Roman municipality.

S. Stefano Cacco, in a street leading from the Piazza di S. Ignazio to the Piazza del Gesu. This ch., which is only interesting as preserving the form of an ancient basilica, has a wide nave separated from 2 aisles by ranges of columns of granite and grey marble and 7 arches; it has been recently handsomely modernised. The rising ground on which it stands is formed of the débris of ancient edifices.

S. Stefano Rotondo, on the western part of the Cælian hill, one of the remarkable churches in Rome; it is probably the adaptation of an ancient edifice to ecclesiastical purposes, and not, as supposed by some, one of those circular churches built expressly for Christian purposes, like that of Sta. Costanza; the most generally received opinion now is, that it was the circular portion of the *Macellum Grande*, or great market for butcher's-meat, erected in the time of Nero; all that is known, and on the authority of Anastasius, is, that it was consecrated as a place of Christian worship by Pope St. Simplicius, A.D. 467. The name expresses its circular form. The original edifice consisted of 2 concentric rows of grey granite columns with Ionic capitals. The intercolumniations of the outer one were filled up by Nicholas V. (1447), to form the wall of the present building, beyond which are still traces of the third circuit, a solid wall, which formed the outer enclosure in more ancient times. The interior, 133 ft. in diameter, has 56 columns; 36 of these are in the outer circle, and 20 in the inner. The former have a series of low arches springing from them. In the central area are 2 Corinthian columns, higher than the rest, which, with 2 pilasters, support a cross wall: it is probable they were added at a later period to support the roof, as the two pilasters occupy the places of Ionic columns in the inner circular row, and which were removed to make room for them. The plan and details of this curious building are given in Canina's work on Christian Temples. The windows over the columns bear some resemblance to those in early Gothic buildings beyond the Alps. The walls are covered with frescoes by *Pomarancio*, representing in chronological order, from the Crucifixion of our Saviour to the reign of Julian, the martyrdoms of different saints: a series of paintings which are displeasing to the eye and imagination, having nothing to recommend them as works of art. The chapel of S. Primus and S. Felicianus has behind its altar in the circular recess a mosaic of the middle of the 7th centy, representing the Saviour with the patron saints. In the vestibule is an episcopal chair, from which St. Gregory the Great is said to have read his fourth homily. The ch. is only opened for divine service early on Sunday morning, and on the 26th of December, the anniversary of St. Stephen; but admittance on application to the Sacristano can be obtained at all times.

S. Stephen's Basilica on the Via Latina (see p. 395).

Sta. Susanna, in the Piazza di Termini, near Santa Maria della Vittoria, a church attached to a convent of Bernardine nuns; its handsome front was erected in 1603 by Carlo Maderno. The interior, with its heavy roof in deep panels, is rich in ornament, and frescoes representing events in the life of the saint, by *B. Croce;* the painting over the high altar is by *Lauretti*, and those of the choir by *C. Nebbia.* The chapel dedicated to St. Lawrence, in the l. transept, was erected at the expense of a sister of Sixtus V., and has a good altarpiece of the martyrdom of the Saint, by the last-named painter.

S. Teodoro, commonly called S. Toto, a circular building in the street leading from the Forum to the Bocca della Verità, and under the Palatine hill, on the site of a Temple of Vesta, or of Romulus. The present building shows by its construction that it be-

longs to the decline of art: it is supposed to have been built by Adrian I. in the 8th century, restored by Nicholas V. in 1450, and by Clement XI. in 1700. The mosaics of the tribune are of the time of Adrian I. (772–795), and represent our Saviour between SS. Peter and Paul, presenting 2 figures, one of S. Teodorus, bearing garlands, with the usual emblem of the Almighty above, a hand grasping a wreath of flowers. The claims of this ch. to be considered an ancient temple are considered in our description of the Antiquities (p. 43). A very ancient custom of carrying infants to be blessed in this ch. is still continued (every Thursday morning), especially after their recovery from the effects of vaccination. In the centre of the court before the ch. is a mutilated Pagan altar, and beneath extensive sepulchral vaults belonging to a burial confraternity.

S. Tommaso degli Inglesi, or *St. Thomas of Canterbury*, in the Via di Monserrato, near the Farnese palace, was attached to the English college, but was desecrated under the French republic. The college has been restored, but not the ch., which was founded in 775 by Offa king of the East Saxons, and dedicated to the Holy Trinity. The hospital was afterwards built by a wealthy Englishman, John Scoppard, for English pilgrims. The ch. was destroyed by fire in 817, and rebuilt by Egbert. Thomas-à-Becket, during his visit to Rome, lodged in the hospital; and on his canonization by Alexander III., 2 years after his death, the church was dedicated to him as St. Thomas of Canterbury. In addition to this institution, another hospital and an oratory, dedicated to St. Edmund, king and martyr, were founded by an English merchant, near the Ripa Grande, for the benefit of English sailors frequenting Rome; but as the commerce of the two countries declined, the new establishments were incorporated with that of St. Thomas. The united hospitals were converted into a college for English missionaries by Gregory XIII. in 1575, and the ch. was afterwards rebuilt by Cardinal Howard. It is said to have been endowed with considerable property by the above-mentioned John Scoppard. The halls of the college contain some curious portraits of the Roman Catholics said to have been put to death in the reigns of Henry VIII. and Elizabeth. On the 29th Dec., the Festival of St. Thomas, high mass is performed in the college chapel, in the presence of the college of cardinals. The college contains about forty pupils, and the order and neatness that reign throughout contrast in a remarkable degree with all similar establishments in Rome. During Dr. Wiseman's mastership, several sepulchral monuments from the desecrated ch. were placed in the lower corridors of the college; that of Cardinal Bainbridge, Abp. of York and British Envoy to Julius II., has a fine recumbent statue of the deceased in full pontificals, in a good style, resembling the fine monuments of the same period. (See Sta. M. del Popolo.) Cardinal Bainbridge, who was also Prelate of the Order of the Garter, died at Rome in 1514. Sir Thomas Dereham, a follower of the Stuarts (ob. 1739), has a monument here; as also a young lady of the Swinburne family, upon which her charms and accomplishments are detailed in most exaggerated terms, and in language little suited to the severe lapidary style. Attached to the college, the object of which is to educate young Englishmen for the Church, has been lately added another institution, under the denomination of *Collegio Pio*, to receive clergymen who have become converts to Romanism and prepare them for the Roman Catholic ministry. There are now about 22 pupils in the English College and 15 in the Coll. Pio.

La Trinità de' Monti, well known to English visitors from its commanding position above the Piazza di Spagna, and from the fine flights of steps which lead to it. The ch. was built in 1494 by Charles VIII., king of France, at the instigation of S. Francesco da Paola. It suffered severely at the time of the French revolution, and was abandoned

in 1798, but was restored by Louis XVIII., from the designs of Mazois. It is now attached to a convent of nuns of the Sacré Cœur, who devote themselves to the education of young females,—the most frequented institution of the kind in Rome. The ch. is closed after morning prayers, at 9½ A.M., but strangers are admitted at the side door. In the second chapel on the rt. hand is a picture of S. François de Sales. In the third are the Assumption, over the altar, by *Daniele da Volterra*, the Presentation in the Temple, and the Massacre of the Innocents, on the side walls, from the master's designs The Massacre of the Innocents is said to have been retouched by Michel Angelo. The Assumption has suffered considerably in its lower portion; in the rt.-h. corner we recognise in the old man with outstretched arm the portrait of Michel Angelo. The 5th chapel is painted by the school of Sodoma, but the frescoes are much injured; the 6th by that of Perugino, and are in better preservation; the high altar is an execrable specimen of modern taste. The Assumption of the Virgin in the l. transept is by *Fed. Zucchero*, and the prophets Isaiah and Daniel, with the histories of the Virgin, on the vault, by *Pierino del Vaga* and *Salviati;* the one representing the Procession of St. Gregory the Great, on the pillar towards the nave, on the rt., by an unknown hand, is interesting for the view of the Mausoleum of Hadrian as it existed in the time of Leo X. The transepts alone have preserved unaltered the original pointed architecture. The great painting of this ch. is in the 2nd chapel on the l., the fresco of the DESCENT FROM THE CROSS, the masterpiece of Daniele da Volterra, executed with the assistance of Michel Angelo, and considered by Poussin to be the third finest picture in the world, inferior only to Raphael's Transfiguration, and to the Communion of St. Jerome of Domenichino. "We might," says Lanzi, "almost fancy ourselves spectators of the mournful scene,—the Redeemer, while being removed from the cross, gradually sinking down with all that relaxation of limb and utter helplessness which belongs to a dead body; the assistants engaged in their various duties, and thrown into different and contrasted attitudes, intently occupied with the sacred remains which they so reverently gaze upon; the mother of the Lord in a swoon amidst her afflicted companions; the disciple whom he loved standing with outstretched arms, absorbed in contemplating the mysterious spectacle. The truth in the representation of the exposed parts of the body appears to be nature itself. The colouring of the heads and of the whole picture accords precisely with the subject, displaying strength rather than delicacy, a harmony, and in short a degree of skill, of which M. Angelo himself might have been proud, if the picture had been inscribed with his name. And to this I suspect the author alluded, when he painted his friend with a looking-glass near it, as if to intimate that he might recognise in the picture a reflection of himself." A few years ago the fresco was detached from the wall of the 3rd chapel on the l., transferred to canvas, and removed to that next the door, into an excellent light; in its present place it can scarcely be seen except with the morning sun; it is difficult to understand the object of this change of place; surely not to give the better post to a very poor group in plaster of Paris of the same subject, by the German sculptor Akerman, now over the altar. An attempt to remove the Descent from the Cross to Paris by the French authorities, some years ago, on the plea that, the ch. being under French protection, all in it was the property of that nation, failed from the descendants of the family at whose expense it had originally been painted, opposing the removal. In the 3rd chapel on the l. is a Virgin by *Veit*, in the pre-Raphael style, with frescoes of the Annunciation and Salutation on the side walls, and a monument to the Prince di Rohan, Cardinal Archbishop of Besançon, kneeling before the Virgin. In the Massimo chapel, 5th on the l., is a *Noli me tangere*, attri-

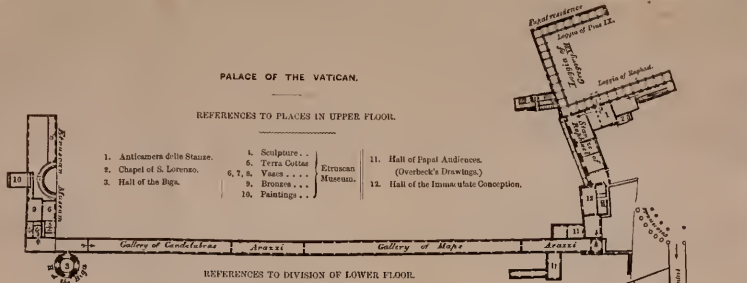
PALACE OF THE VATICAN.

REFERENCES TO PLACES IN UPPER FLOOR.

1. Anticamera delle Stanze.
2. Chapel of S. Lorenzo.
3. Hall of the Bigs.
4. Sculpture . .
5. Terra Cottas
6, 7, 8. Vases . . . .
9. Bronzes . . .
10. Paintings . .

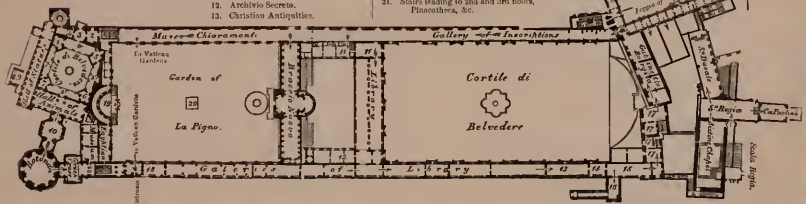
Etruscan Museum.

11. Hall of Papal Audiences. (Overbeck's Drawings.)
12. Hall of the Immaculate Conception.



REFERENCES TO DIVISION OF LOWER FLOOR.

1. Scala Regia.
2, 3, 4. Halls of the Torso, Vase, and Meleager.
5, 6, 7, 8. Tribunes of the Apollo Belvedere, Laocoon, Antinous, and Boxers.
9. Hall of the Masks.
10. Hall of the Muses.
11. Anterooms of Library.
12. Archivio Secreto.
13. Christian Antiquities.
14. Papyri.
15. Early Christian Paintings.
16. Roman Frescoes, Mosaics, Tiles, &c.
17. Printed Books.
18. Museo Profano.
19. Hemicycle of the Pigna.
20. Base of the Aurelian Column.
21. Stairs leading to 2nd and 3rd floors, Pinacotheca, &c.



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buted to *Giulio Romano* or *il Fattore*, and in the 6th a picture of our Saviour by Satz, a modern German artist; the frescoes on the side walls are by pupils of Overbaeck. The grave of Claude de Lorraine was in front of the 2nd chapel on the l. before his remains were transferred to the monument raised to him by the French government in the ch. of St. Luigi. (See p. 163.) On Sundays and great festivals vespers are sung by the nuns; the music in general is very good; the service commencing at half an hour before sunset.

La Trinita de' Pellegrini, near to the Ponte Sisto, built in 1614, with a façade designed by Francesco de' Sanctis. It is remarkable chiefly for the fine picture of the Trinity, by *Guido*, over the high-altar; a Madonna and Child with Saints, by *Cav. d'Arpino*; and the same subjects by *Borgognone*. On the Wednesday, Thursday, and Friday of Holy Week, the Roman nobility and several of the cardinals assemble in this ch., and wash the feet of the poor pilgrims. The ladies of the nobility may also be seen here on these occasions, performing the same office towards the female pilgrims. Annexed to this ch. is an hospital for convalescent patients, and for pilgrims arriving at Rome, who are lodged for a certain number of days depending on the distances from which they have come (p. 311).

SS. Vincenzo ed Anastasio (see p. 183).

San Vitale, in the street of the same name, which runs down the valley of Quirinus, that separates the Quirinal and Viminal hills, is a very ancient foundation retaining its form of a Christian basilica. After having remained long neglected, it has been restored; and although it has lost much of its original character, it will be worth visiting, as presenting in its outer walls, at least, a good example of the earlier Christian edifices of Rome. Except the carved wooden doors leading from the vestibule into the ch., there is little worthy of notice in it. It is attached to the Novitiate of the Jesuits of San Andrea al Quirinale. Its foundation dates from the early part of the 5th centy., under Innocent I.; and it is supposed to stand on the site of the entrance to the Great Portico which led to the Temple of Quirinus. (See p. 42.)

§ 26. PALACES AND MUSEUMS.

THE VATICAN.—There is no palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the Church, or the influence exercised by its collections on the learning and taste of Christendom for nearly 300 years. It is an immense pile of buildings, irregular in their plan, and composed of parts constructed at different times, without a due regard to the general harmony of the whole. There seems to have been a palace attached to the basilica of St. Peter's, probably as early as the time of Constantine. It certainly existed in the 8th centy., for Charlemagne resided in it at his coronation by Leo III. In the 12th century this palace had become so dilapidated that it was rebuilt by Innocent III., who entertained Peter II., King of Aragon, in the new edifice. In the following century it was enlarged by Nicholas III., whose additions occupied the site of the present Torre di Borgia. The popes for upwards of 1000 years had inhabited the Lateran palace, and did not make the Vatican their permanent residence until after their return from Avignon, in 1377. Gregory XI. then adopted it as the Pontifical palace, chiefly on account of the greater security enjoyed in it by the vicinity of the Castle of St. Angelo. John XXIII., in order to increase this security, built the covered gallery

which communicates between the palace and the fortress, along the line of the Leonine wall. From that time the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450, conceived the idea of making it the largest and most beautiful palace of the Christian world, but he died before he could accomplish his design, and was only able to renew a portion of the old edifice. Alexander VI. completed that part of the building nearly as we now see it. The chapel of San Lorenzo, the private chapel of Nicholas V., well known from the frescoes of Fra Angelico, is considered to be the only part of the edifice which is older than his time. The buildings of Alexander VI. were distinguished from the later works by the name of the Old Palaae, and are now called, from their founder, the Apartamento Borgia. To this structure Sixtus IV. in 1474 added the Sixtine Chapel, from the designs of Baccio Pintelli. About 1490 Innocent VIII. erected at a short distance from the palace the villa called the Belvedere, from the designs of Antonio del Pollajuolo. Julius II. conceived the idea of uniting the villa to the palace, and employed Bramante to execute the design. Under his direction, the celebrated *Loggie* were added, and the large rectangular space between the palace and the villa was divided by a terrace separating the garden of the villa from the lower courts of the palace, which he intended to convert into an amphitheatre for bull-fights and public games. In the gardens of the Belvedere, Julius laid the foundations of the Vatican museum. This honour has been often attributed to Leo X.; but Cabrera, in his curious Spanish work on the Antiquities, published at Rome in 1600, enumerates the Laocoon, the Apollo, the Cleopatra, and other statues placed there by Julius II. After his death Leo X. completed the Loggie under the direction of Raphael. Paul III. built the Sala Regia and the Pauline Chapel, from the designs of Antonio di Sangallo; and Sixtus V. completed the design of Bramante, but destroyed the unity of the plan by constructing across the rectangle the line of buildings now occupied by the library. When Cabrera wrote his description, Sixtus V. had begun a new and more imposing palace on the eastern side of the court of the Loggie, and it was then advancing towards completion under Clement VIII. This is now the ordinary residence of the Pope, and is by far the most conspicuous portion of the mass of buildings which constitute the Vatican Palace. Numerous alterations and additions were made by succeeding pontiffs. Under Urban VIII. Bernini constructed his celebrated staircase, called the Scala Regia; Clement XIV. and Pius VI. built a new range of apartments for the Museo Pio-Clementino; and Pius VII. added the Braccio Nuovo, a new wing covering part of the terrace of Bramante, and running parallel to the library. Leo XII. began a series of chambers for the gallery of pictures, which were finished by Gregory XVI., during whose pontificate also the Etruscan Museum was placed where we now see it. Pius IX. enclosed the Loggie in glass, by which the invaluable frescoes of Raphael and his school are no longer exposed to the inclemency of the elements; removed the Gallery of Pictures to a more suitable situation in the upper part of the palace; has continued the decoration of the Loggie left unfinished by Gregory XIII.; erected the magnificent stairs leading to the state apartments, and the entrance from the portico leading to the Court of Bramante, with its fine flight of steps, now the way to the Museum; and is now decorating the apartments formerly occupied by the pictures with frescoes, to serve as reception-rooms for ladies when presented to his Holiness. It can hardly be expected that an edifice whose development may thus be traced through upwards of four centuries should have preserved any uniformity of plan; and hence the general effect of the palace is far from pleasing. It is rather a collection of separate buildings than one regular structure. The space it occupies is immense: its length is 1151 English

feet, and its breadth 767. The number of its halls, chambers, galleries, &c., almost exceeds belief; it has 8 grand staircases, 200 smaller ones, 20 courts, and 4422 rooms.* From this statement the stranger may form some idea of the extent of its contents.

[Before entering on a description of the several collections it may be useful to advert to the regulations now in force as regards making drawings and copying in the Vatican and other public galleries at Rome. If at the Vatican, an application in writing must be addressed to the Maggiordomo, to whose department the Museum and Picture Gallery belong; if at the Capitol, to the Presidente Antiquario, now the Commendatore Tenerani—the applicant must state specifically what objects he wishes to copy. Copying is not permitted on the public days, so that at the Vatican the artist will obtain admission on every day except Monday; and in the Capitoline collections except on Mondays and Thursdays, always excluding feast-days.]

The *Scala Regia*, the great staircase by Bernini, is one of his most remarkable works, and is celebrated for the effect of its perspective. It consists of two flights, the lower decorated with Ionic columns, and the upper with pilasters; the stucco ornaments are by Algardi. This staircase leads from the extremity of the rt.-hand portico of Bernini to the *Sala Regia*, built by Antonio di Sangallo, in the pontificate of Paul III., as a hall of audience for the ambassadors. It is decorated with stucco ornaments by Daniele da Volterra and Pierino del Vaga, and is covered with frescoes illustrating various events in the history of the popes. The most remarkable of these paintings are the Absolution of the Emperor Henry IV. by Gregory VII., in the presence of the Countess Matilda, by *Taddeo* and *Federigo Zucchero;* the Attack of Tunis in 1553, by the same; the Massacre of St. Bartholomew, the Removal of the Holy See from Avignon by Gregory XI., the League against the Turks, by *Vasari;* and Frederick Barbarossa receiving the Benediction of Alexander III. in the Piazza of St. Mark at Venice, by *Giuseppe Porta*. The Sala Regia serves as an anti-hall to the Capella Sistina and the Capella Paolina.

The *Capella Sistina*, or *Sixtine Chapel*, is so called from Sixtus IV., who built it in 1473, from the designs of Baccio Pintelli. It is a lofty oblong hall, 140½ feet long and 50½ feet wide, with a gallery running round three of the sides. The walls beneath the windows are divided into two portions: the lower one, painted in imitation of drapery, was intended to be covered with the tapestries executed from the cartoons of Raphael; the upper contains a series of remarkable frescoes by eminent artists of the 15th century, whom the pope employed to decorate the chapel. "It was designed," says Lanzi, "to give a representation of some passages from the life of Moses on one side of the chapel, and from the life of Christ on the other, so that the Old Law might be confronted by the New, the type by the person typified." Two of these subjects are on the wall over the main entrance, and six on each side of the chapel. They stand in the following order. First Series, subjects from the Old Testament (on the l. looking towards the Altar, and the Last Judgment):—1. *Luca Signorelli*, the Journey of Moses and Zipporah into Egypt, one of the best; 2. *Sandro Botticelli*, Moses slaying the Egyptian who maltreated the Hebrew, Moses driving away the Midianite Shepherds who prevent the Daughters of Jethro from drawing Water, and the Appearance of the Lord in the Fiery Bush; 3. *Cosimo Rosselli*, The Overthrow of Pharaoh in

* In the following description of the Vatican we will adopt the order in which the stranger generally visits its several collections for the first time, and on the public days, carrying him through each part of it consecutively. For greater facility we have annexed a ground plan of the different apartments open to the visitor. The principal entrance is by the stairs from the Court of S. Damasus, to which a splendid flight of steps, constructed in 1860, leads from the right-hand portico and corridor of Bernini.

the Red Sea; 4. *Cosimo Rosselli*, The Setting up and destruction of the Golden Calf, and Moses delivering the Commandments; 5. *Sandro Botticelli*, the Punishment of Korah, Dathan, and Abiram, the Rebellion of Korah; 6. *Luca Signorelli*, the Publication of the Law, and the Death of Moses. Second Series, subjects from the New Testament:—1. *Perugino*, the Baptism of Christ in the Jordan; 2. *Sandro Botticelli*, the Temptation of Our Lord; 3. *Dom. Ghirlandajo*, the Calling of St. Peter and St. Andrew; 4. *Cosimo Rosselli*, the Sermon on the Mount; 5. *Perugino*, St. Peter receiving the Keys from Our Saviour, very fine, many of the figures evidently portraits; 6. *Cosimo Rosselli*, the Last Supper. On the wall over the entrance doorway are the Archangel bearing away the body of Moses, by *Francesco Salviati*, and the Resurrection of Christ, by *Dom. Ghirlandajo*, both much injured by restorations in the time of Gregory XIII. Between the windows is a series of portraits of the popes who lived at the time, by the authors of each of the subjects beneath. These paintings are highly interesting in the history of art, but they lose their importance when compared with the creations of MICHEL ANGELO, whose genius has given such celebrity to the Sixtine chapel.

The *Roof*, begun after Michel Angelo's return to Rome in 1508, at the earnest entreaty of Julius II., was finished in 1512: it is generally stated that the actual execution of the work, after the completion of the cartoons, occupied only 20 months. The design was intended as a continuation of the scheme of Scripture history, already begun upon the walls by the older masters, but it is remarkable as containing a much larger proportion of subjects from the Old Testament than from the New. It is evident at the first glance that no one but an architect and a painter could have conceived the architectural decorations which form, as it were, a framework for the principal subjects. No language can exaggerate the grandeur and majesty of the figures, which are subservient to the general plan, and carry out the sublime idea which presides over it, even in the minutest details. On the flat central portion of the roof is a series of 9 compartments and subjects, from the Creation to the Deluge. Commencing from the side of the Last Judgment:—1. The Separation of Light and Darkness; 2. The Creation of the Sun and Moon; 3. The Creation of Trees and Plants; 4. The Creation of Adam; 5. The Creation of Eve; 6. The Fall and the Expulsion from Paradise; the serpent is here represented after the manner of the early masters, with the body of a female; the Eve is admitted by all critics to be one of the most faultless personifications of female beauty which painting has ever produced. The whole subject was so much admired by Raphael, that he made a drawing of it, which formed a part of Sir Thos. Lawrence's collection. 7. The Sacrifice of Noah. 8. The Deluge, with a multitude of small figures: this was the first subject which Michel Angelo painted, and it is conjectured that he found the effect unequal to his expectations in consequence of the small size of the figures, and therefore adopted a more colossal proportion in the other subjects. 9. The Intoxication of Noah. The curved portion of the ceiling is divided into triangular compartments, in which are 12 sitting figures of Prophets and Sibyls, the largest in the composition. They are in the following order, commencing from the entrance to the chapel:—on the rt. on entering, Joel, the Sibilla Erithræa, Ezekiel, the Sibilla Persica, Jeremiah, Jonah, in front of the Last Judgment: following on the opposite side, the Sibilla Lybica, Daniel, the Sibilla Cumæa, Isaiah, and the Sibilla Delphica. Nothing can be more grand or dignified than these wonderful creations; the sibyls embody all that is majestic and graceful in woman, and the prophets are full of inspiration. Each figure has its name inscribed beneath, and it is therefore unnecessary to particularise them. At the 4 corners of the roof are represented scenes in the history of the Jews,

where the Lord exercised his power on behalf of his people; on the l. of the Last Judgment, and looking towards it, are—1. The Healing by the Brazen Serpent; 2. The Punishment of Haman; and at the opposite angles—3. David and Goliath, and, 4. Judith and Holofernes. In the triangular recesses between the Prophets and Sibyls, and in the arches over the windows, are a series of lovely groups of the history of the Virgin down to the birth of Our Saviour.

The great fresco of the LAST JUDGMENT occupies the end wall opposite the entrance. The wall was previously covered with 3 frescoes by Perugino, representing the Assumption of the Virgin, the Finding of Moses, and the Nativity. Michel Angelo designed this great work in his sixtieth year at the request of Clement VII., and completed it in 1541, during the pontificate of Paul III., after a labour of nearly 8 years. In order to encourage him in his task, the pope went in persou to his house, accompanied by 10 cardinals;—"an honour," says Lanzi, "unparalleled in the annals of art." At the suggestion of Sebastiano del Piombo, the pope, as we are told by the same authority, "was anxious to have the picture painted in oils; but this point he could not carry, M. Angelo having replied that he would not execute it except in fresco, and that oil-painting was an occupation fit only for women and idlers, or such as had plenty of time to throw away." In the upper part of the painting is the Saviour seated with the Virgin on his rt. hand, which is extended in the act of pronouncing condemnation. Above, in the arches of the vault, are groups of angels bearing the instruments of the Passion. On one side of the Saviour is the host of saints and patriarchs, and on the other the martyrs, with the symbols of their sufferings: St. Catherine may be recognised with her wheel, St. Bartholomew with his skin, St. Sebastian with his arrows, St. Peter with the keys, &c. Below is a group of angels sounding the last trumpet, and bearing the books of Judgment. On their left (right of the observer) is represented the fall of the damned: the demons are seen coming out of the pit to seize them as they struggle to escape; their features express the utmost despair, contrasted with the wildest passions of rage, anguish, and defiance; Charon is ferrying another group across the Styx, and is striking down the rebellious with his oar, in accordance with the description of Dante from which Michel Angelo sought inspiration:—

"Batte col remo qualunque s'adagia."

On the opposite side the blessed are rising slowly and in uncertainty from their graves; some are ascending to heaven, while saints and angels are assisting them to rise into the region of the blessed. It is impossible to examine these details without appreciating the tremendous power by which the composition is pre-eminently distinguished. It is a remarkable fact in the history of the painting that it narrowly escaped destruction in the lifetime of the great artist. Paul IV. was displeased with the nudity of the figures, and wished the whole to be destroyed. On hearing of the pope's objection, Michel Angelo said, "Tell the pope that this is but a small affair, and easily to be remedied; let him reform the world, and the pictures will reform themselves." The pope, however, employed Daniele da Volterra to cover the most prominent figures with drapery, an office which procured for him the nickname of *Braghettone*, or the breeches-maker. Michel Angelo submitted to the pope's will, but revenged himself on Messer Biagio of Cesena, the master of the ceremonies, who first suggested the indelicacy of the figures. He introduced him in the right angle of the picture, standing in hell, as Midas with ass's ears, and his body surrounded by a serpent. Biagio complained to the pope in order to have the figure removed, who declared that it was impossible; for though he had the power to release from purgatory, he had none over hell. In the last century Clement XII. thought that the process of Daniele da Volterra had not been carried far

enough, and in his fastidious scruples did serious injury to the painting by employing Stefano Pozzi to add a more general covering to the figures. We see it therefore under many disadvantages: the damp of three centuries, the smoke of the candles and incense, and the neglect which it has evidently experienced, have obscured its effect, and impaired the brightness of its original colouring. The accidental explosion of the powder magazine in the castle of St. Angelo in 1797, which shook the buildings to their foundations, is said to have seriously injured all the frescoes in the Vatican. [The Church ceremonies which take place in the Sixtine chapel are described in the account of St. Peter's, at p. 114.]*

Capella Paolina.—Near the Sixtine chapel, and opening likewise from the Sala Regia, is the Capella Paolina, built in 1540 by Paul III., from the designs of Antonio di Sangallo. It is only used in great ceremonies, chiefly during the holy week. It is remarkable for two frescoes by *Michel Angelo*, which were so much injured by the smoke of the candles in the time of Lanzi, that it was even then difficult to form an opinion of their colouring. The first and the best preserved is the Conversion of St. Paul, who is represented lying on the ground, with the Saviour in the cloud, surrounded by angels. The composition is very fine, and full of dignity. The other subject is under the window, so that it is impossible to see it in a good light. It represents the Crucifixion of St. Peter, and, though blackened by smoke, still retains many traces of the master-hand. The other frescoes of this chapel, including the 28 portraits of popes, are by *Lorenzo Sabatini*, and *Federigo Zucchero*, who painted the roof.

Sala Ducale.—The great Hall leading from the Sala Regia to the *Loggie* of Bramante is called the Sala Ducale, in which the popes in former times gave audience to princes; it was reduced to its present form by Bernini under Alexander VII. The arabesque decorations and paintings are of the times of Paul IV. and Pius IV. (1555-59), and of Gregory XIII. It is now used for holding the public consistories, when the recently created cardinals are admitted into the sacred college.

* A person attends daily at the Sixtine chapel to admit visitors to it and the Paolina.

Museum.

The entrance to the Museum is at the extremity of the Lower Loggia, to the left on leaving the Sala Ducale; it is open to the public on Mondays from 12 to 3, and on every other day to strangers, on which the custode will expect a small gratuity.

The *Gallery of Inscriptions*, or *Galleria Lapidaria*, a long corridor, 230 yards in length, is occupied almost exclusively with ancient sepulchral inscriptions and monuments, arranged in classes by Marini. On the rt. hand are the Greek and Latin Pagan inscriptions: those on the l., with the exception of a few near the entrance, are early Christian. The collection contains upwards of 3000 specimens, and is in every respect the finest known. The Pagan inscriptions are classified according to ranks and professions, from divinities to slaves. Nothing is so striking in the Roman inscriptions as the frequent disregard of grammar and orthography; and many of the verses are quite irreconcilable with the laws of metre, showing that the epitaphs of the ancients are as little to be trusted as indications of literary taste as those of our own times. Some of the Roman trades are extremely curious. We recognise the *Numularius*, or banker; the

Medicus Jumentarius, or cattle-doctor; the *Obstetrix*, or accoucheuse; the *Topiarius*, or ornamental gardener; the *Lectarius*, or couch-maker; the *Sericarius*, or silk vestment maker; the *Lanio*, or butcher; the *Marmorarius*, or mason; the *Holitor*, or greengrocer; the *Invitator*, or agent; the *Negotiantes Vinari*, or wine-merchants; the *Cæsaris Præsignator*, or imperial notary; the *Exonerator Calcarius*, or scavenger; the *Pistor Magnarius*, or wholesale baker; and the *Naviculurius Cur. Corporis Maris Hadriatici*, the commissioner of the Hadriatic Company. Besides the inscriptions on the walls there are many interesting sarcophagi, funeral altars, and cippi, with some finely worked fragments of architectural ornaments, found chiefly in the neighbourhood of Ostia. On a large oval basin are lions devouring horses and other animals in bold relief. A marble cippus bearing the names of Lucius Atimetus and L. Cornelius Epaphra is ornamented with bas-reliefs representing a cutler's shop on one side, with a customer bargaining for an article, and his workshop on the other. On the left side of the corridor are the *early Christian inscriptions*, found chiefly in the catacombs. These are not arranged on the classified plan observed in the Pagan ones. It is impossible to imagine a series of more interesting illustrations of the first ages of Christianity, whether we regard them as connected with the funeral rites and religious symbols of the early Christians, or with the history of the Church and the chronology of the consuls during the 4th and 5th centuries. The errors of orthography and grammar noticed in the Pagan inscriptions are still more glaring in those of the Christians: they show the rapid corruption of the Latin language, and sometimes enable us to fix the period when matters of faith were introduced. The inscriptions are frequently very touching: the influence of a purer creed is apparent in the constant reference to a state beyond the grave, which contrasts in a striking manner with the hopeless grief expressed in the Pagan memorials. The representations which accompany the inscriptions are generally symbolical: the most frequent are the well-known monogram of Christ, formed by the Greek letters X and P; the fish, or the ἰχθύς, composed of the initial letters of the common Greek epigraph, expressing "Jesus Christ the Son of God, the Saviour;" the vine; the dove with the olive-branch, emblematical of the Soul in Peace; the anchor of Hope; the Ship of the Church; the loaves and flask of the body and blood of Christ; the palm; and the sheep. The Christian bas-reliefs of the 4th and 5th centuries are taken from the history of the Old Testament and from the life of the Saviour previous to his crucifixion. The representation of the godhead does not occur on any monument which is referred upon good evidence to the first 3 centuries; and as the subject of the crucifixion is never met with, it would seem to have been purposely omitted for at least 2 centuries later. The Virgin and Child had been supposed to have been introduced in the 6th century for the first time as a distinct composition, but recent discoveries in the Catacombs show distinctly that representations of the Mother and Child existed at a remoter period in the paintings of these early Christian cemeteries. An examination of these monuments will prove an appropriate and instructive study after a visit to the Catacombs (p. 337). At the extremity of the *Galleria Lapidaria* we enter

The *Museo Chiaramonti*, founded by Pius VII., whose family name it bears, was arranged by Canova. It constitutes the second division of the gallery, and, independently of the new wing called the *Braccio Nuovo*, contains upwards of 700 specimens of ancient sculpture, arranged in 30 compartments. Many are, of course, of secondary interest; but, taken as a whole, the collection in any other place but Rome would be considered

a museum in itself. The following are the most remarkable objects:—*Compartment* I.—1.* Bas-relief of a sarcophagus, with winged bacchanalian figures, supposed to be engaged in the Pythian games. 2. Apollo seated, a bas-relief, found in the Coliseum during the excavations of 1803. 5. A beautiful fragment of a draped female figure, found at Ostia. 6. Autumn, a recumbent figure surrounded by bacchanalians, found at Ostia, placed on a sarcophagus, with bas-reliefs of a husband, wife, and a child wearing the bulla. 13. Winter, a recumbent figure of the same kind, surrounded by genii playing with swans and tortoises, also found at Ostia, and placed on a republican sarcophagus, with bas-reliefs of a husband and wife, and their son, bearing the name of Publius Elius Verus. *Compartment* II.—14. Euterpe, found in the gardens of the Quirinal. *Compartment* III.—23. Fragment of a bas-relief of the Calydonian boar-hunt. 26. Bust of Septimius Severus. 30. Antoninus Pius. 49. M. Agrippa. *Compartment* V.—70. A Bacchic priest. 74. Pluto and Cerberus, a small sitting statue, found in the Villa Negroni. 81. Ceres. 84. A Faun playing on the flute, found in Hadrian's villa. 107. Julius Cæsar. 113. Æsculapius, with a prayer of a certain Gelasius to the Divinity engraved upon it. *Compartment* VI.—120. A vestal, found in Hadrian's villa. 121. A sitting female figure, restored to be Clio. 122. Diana, of Greek workmanship. 124. Statue of Augustus on a cippus of Munatius Bassus, a prefect of engineers, who, amongst the other offices he had filled, was *Curator* of the Roman citizens of the Colonia Victrix at Camalodunum in Britain, the modern Colchester. *Compartment* VII.—130. A bas-relief of considerable interest, illustrating some religious mystery, connected probably with the worship of the sun; the style indicates the decline of art. 135. Julius Cæsar (?) veiled as the Pontifex Maximus. 144. A bearded Bacchus. 148. The stork's nest, an allegorical allusion to filial love. 157. Flavia Domitilla, wife of Vespasian, and mother of Titus. 159. Domitia, the wife of Domitian. 165. A female bust, a portrait, as Venus. 173. Silenus thrown from the ass, a bas-relief. *Compartment* VIII.—176. A mutilated figure, but remarkable for the drapery, found in Hadrian's villa. Sarcophagus of C. J. Evhodus, and of Metilia Acte his wife, a priestess of Cybele, found at Ostia, with bas-relief of the fable of Admetus and Alceste. 181. Diana triformis. 182. A square altar, with interesting bas-reliefs representing Venus and Cupids, with bacchantes, at the Dionysiac festivals. *Compartment* IX.—197. Colossal bust of Minerva, found at Tor Paterno, near the site of ancient Laurentum, much restored. 198. Cippus of large size, with fine mythological reliefs, found in the Villa Giustiniani. 219. Bust of Isis. 221. Antonia, wife of Drusus (?). 230. Large cippus of Lucia Telesina, richly ornamented with sphinxes, rams' heads, &c., and a bas-relief containing an allegorical allusion to the death of Telesina and her twin children. 232. Scipio Africanus: the bust of white marble, and the head of nero antico. *Compartment* X.—244. A colossal bearded mask of Oceanus, apparently belonging to some fountain. 245. Polhymnia. *Compartment* XI.—254. Niobe. 255. A small Jupiter Serapis. 264. Torso of a boy. 284. A boy with a bird in his hand and a bird's nest in his apron, very graceful. 287. The sleeping fisher-boy. *Compartment* XII.—294. Colossal statue of Hercules, restored, from the designs of Canova. 297. A wrestler reposing, found near Porto d'Anzio. 295. A fine torso of Bacchus, with the head. *Compartment* XIII.—300. Fragment of a shield, with fighting Amazons in relief. 308. A child riding on a Dolphin. 309. A leopard, very spirited. 315. A panther, in Egyptian granite. 329.

* The numbers given here were those placed on the different objects in June, 1866, but we by no means hold ourselves responsible for any alterations since that period. The catalogues of the Vatican Museum are unworthy of the collection; their price is exorbitant, considering the small amount of useful information they convey.

Fragment of a bas-relief representing the story of Diana and Actæon. 349, 350, 351. Fragments of sitting Muses, Polhymnia, Clio, and Melpomene. *Compartment* XIV.—352. Venus Anadyomena. 353. Venus on a rock. 354. Another Venus, supposed to be coming out of the bath. 355-6. Two beautiful female statues, evidently portraits, supposed to be members of the family of Rutilia from the inscriptions on the plinths, one of whom was consul A.U.C. 649. They were discovered at Tusculum. 357. A captive king, in pavonazzetto, from the Villa Negroni. *Compartment* XV. 360. A bas-relief, with 3 finely draped dancing female figures, of an early period of art; found near the Lateran Palace. Few of the numerous busts in this division have been identified. 392. Hadrian. *Compartment* XVI.—399. Tiberius, a fine colossal bust, found in the excavations at Veii. 400. A sitting statue of Tiberius, in the toga, with a crown of oak: this interesting statue was also found at Veii in 1811; on the wall above is the restored dedicatory inscription which was found close to where the statue was discovered, giving its date Trib. Potest. XXIX. 401. Augustus, a colossal head, from the same locality. *Compartment* XVII. — 408. A bas-relief of a four-wheeled cart, very like a modern brake, with a male and female figurebehind the driver. 416. BUST OF THE YOUNG AUGUSTUS, one of the most beautiful busts known, found at Ostia, in the beginning of the present century, by Mr. Fagan, the British consul. It represents the emperor at the age of about 14, and the most eminent modern sculptors dwell with admiration on its exquisite beauty. 417 and 419. Busts of Lucius and Caius, sons of Augustus, discovered in 1859 in the excavations near the ch. of Sta. Balbina. 418. Bust, supposed to be of Julia, the daughter of Augustus, discovered at Ostia in 1855. 421. Demosthenes. 437. Septimius Severus. 441. Alcibiades. *Compartment* XVIII. —451. A nymph. 453. Meleager restored as an emperor, holding a globe and a Victory. 454. Æsculapius. *Compartment* XIX.—456. Fragment of an urn, with a representation of public games, and genii. 461. A stork. 463. A wild boar in nero antico. 464. A Mithratic sacrifice. 466. A phœnix on a burning pile. 473. Bust resembling Antonia, wife of Drusus. *Compartment* XX.—493. Statue of Didumenianus, son of the Emperor Macrinus. 494. The sitting statue of Tiberius, found at Piperno: it was purchased for 12,000 scudi, and is one of the most remarkable statues of the kind. 495. A repetition of the CUPID OF PRAXITELES. Several other copies of this statue are known: that now mentioned, one in the Capitol, another in the Villa Albani, one in London, and one in Paris. 497. Bas-relief belong to a sarcophagus of a corn-mill turned by horses: interesting as showing how little the Romans were advanced in the mechanical arts. 497A. Portion of a sarcophagus, representing children playing at the modern common game of *castelletto*. 498. A female statue found in Hadrian's villa, restored as Clotho. *Compartment* XXI. —505. Antoninus Pius with the civic crown. 509. Ariadne. 510A. Cato. 511. Juno, found near St. John Lateran. 511A. Marius. 512. Venus, in Greek marble, found in the Baths of Diocletian. 533. A female figure as Proserpine, with a funeral chaplet and a lamb. 534. Juno, found at Ostia. 535A Claudius. *Compartment* XXII.—544. Silenus, with a tiger, a very beautiful piece of sculpture, found at Laricia. 545. Two torsos with finely-sculptured cuirasses—on one a relief of a Mithraic sacrifice, on the other of the Wolf with Romulus and Remus. 546. Sabina, wife of Hadrian, as Venus, well known by the description of Visconti. 547. Isis, a colossal bust. On the cippus below, a poet surrounded by various muses, and an inscription in Greek verses in his praise. *Compartment* XXIII. — 550. Fragment with a shield of Medusa, and a chace of different animals, supposed to allude to the games of the Amphitheatrum Castrense. 554. Antoninus

Pius. 555. Pompey. 556. The young Lucius Verus. 560. Trajan. 561. A fine expressive head, called, without any authority, Domitius Enobarbus, the father of Nero. 567. Allegorical figure resembling the monkish representations of Satan in the middle ages, perhaps of Æon; found at Ostia. 568. Bas-relief of a Mithratic sacrifice, from Ostia. *Compartment* XXIV.—587. Faustina the elder probably, as Ceres. 589. Mercury, a very graceful statue, found near the Monte di Pietà. 591. Statue of Claudius. *Compartment* XXV.—598. Carneades. 600. Augustus. 606A. Neptune. 621. Typhon. *Compartment* XXVI.—636. Ceres, with the head of the younger Faustina. It stands on a square altar with bas-reliefs of different divinities, two on each side: 1. Apollo and Diana; 2. Mars and Mercury; 3. Fortune and Hope; 4. Hercules and Sylvanus. 637. Good torso of a draped figure. 638. A good draped figure of an hermaphrodite. *Compartment* XXVII.—641. An interesting bas-relief of Juno Pronuba persuading Thetis to marry Peleus. 642-3. Fragments of bas-reliefs relating to Bacchus, found in Hadrian's villa. 644. Relief representing the dances at the Dionysiac mysteries, found in the Villa Palombara on the Esquiline. 651. The boy with the swan, found at Ostia. 653A. Antonia, daughter of Marc Antony and Octavia. 668. Head of Jupiter Serapis. *Compartment* XXVIII.—682. Hygeia. 684. Æsculapius, a fine statue, found at Ostia. 685. A sarcophagus, with a bas-relief representing the different operations for pressing the oil from the olives, with the names of 5 liberti, supposed to have belonged to Nonius Asprenatus, a rich oil-merchant of Ostia, near which he had a villa, where this bas-relief was discovered. 686. The Vestal Tutia, who proved her chastity by carrying water in a sieve from the Tiber to the Temple of Vesta. *Compartment* XXIX.—693. The young Hercules. 698. An interesting bust, supposed to be of Ciero, found near the tomb of Cæcilia Metella. 700. A colossal bust of Antoninus Pius, found at Ostia. 701. Ulysses. 709. A bas-relief beautifully worked, with Bacchus riding on a tiger, and Silenus on an ass. 713. Melpomene. *Compartment* XXX.—732. A colossal recumbent statue of Hercules, found in Hadrian's villa. Opening on the left from the Museo Chiaramonti, we enter

The *Braccio Nuovo*. This part of the Museo Chiaramonti was erected by Pius VII. in 1817, from the designs of the architect Stern. It is a noble hall, 260 ft. in length, and well lighted from the roof, which is supported by columns of cippolino, giallo antico, and grey granite, with Corinthian capitals; in the centre are 2 tribunes, that on the rt. looking into the garden of the Pigna, decorated with 2 fine columns of white Oriental alabaster and 2 of giallo antico. There are upwards of 40 statues and nearly 80 busts in the collection: the statues are mostly placed in niches; the busts stand on half-columns of red Oriental granite. The frieze is composed of bas-reliefs, arranged and chiefly composed by Laboureur, the late president of the Academy of St. Luke. The floor consists of ancient mosaics, the 2 largest compartments representing tritons, marine animals, boats, &c. Many of the busts were originally in the Ruspoli collection. The following are the most remarkable objects:—5. A Canephora, or Caryatid, of fine Greek workmanship, the head and forearms restored by Thorwaldsen. 8. Statue of Commodus, as a hunter. 9. Colossal head of a Dacian, from the Forum of Trajan. 11. Silenus nursing the infant Bacchus. 14. Statue of Antinous as Vertumnus; the head is modern. The black and white mosaic in the pavement represents Ulysses in his boat listening to the song of the Sirens; it was found at Tor Marancio. In the 4th niche on rt. is the celebrated STATUE OF AUGUSTUS, the most important addition to the Museum of the Vatican of late years (see p. 429). This fine statue was discovered in the early part

of 1863, amongst the ruins of the Villa of the Empress Livia, above Prima Porta, the Roman Station of *ad Saxa Rubra*, near the 8th mile from the city on the Via Flaminia; scarcely any portion was wanting, and the few restorations were carefully executed by Professor Tenerani, the principal additions being the sceptre and the arrow in the hand of Cupid. The statue, of fine Greek marble, represents Augustus about the age of 45: it is of heroic size, about 9 ft. in height; the head, which is detached from the trunk, is as admirable as a work of art as it is for its expression; it is evidently one of the finest likenesses of the great Roman Emperor in the prime of life, who is represented holding in his l. hand the sceptre, and the rt. outstretched as addressing an auditory or his army; on the pedestal is a Cupid astride upon a dolphin, in supposed allusion to the divine descent, from Venus, of the Julian family. The cuirass is elaborately sculptured, representing above, the Sun on his chariot preceded by Iris and Aurora, and below, Tellus, the emblems of the Heavens and the Earth: the two children near the latter have been supposed to refer to Caius and Lucius, the grandsons of Augustus, born about this period. The central group of a Barbarian King presenting a Roman standard to a military chief is evidently intended to represent the restoration of the ensigns, captured by the Parthians (A.U.C. 700) from the legions under Crassus, to Tiberius, the lieutenant of Augustus, by Phráates (A.U.C. 745). On each side are seated figures, emblematical of Barbarian provinces, probably of Gallia and Dacia; and lower down Apollo seated on a griffon and Diana on a stag, the tutelary divinities of the Emperor. From the rough execution and unfinished state of the back, the statue must have stood in a niche. There are many traces of red paint on the drapery, but none on the naked portions or head of the figure. As to the period of its execution, it has been with great probability referred to the institution of the *Ludi Sæculares* by Augustus (A.U.C. 746), shortly after the principal event represented on the cuirass had taken place, and most probably by one of the many Greek sculptors who had followed Augustus to Rome. 17. Fine portrait statue of a young man as Æsculapius: supposed to be that of Musa, the physician of Augustus. 18. Colossal bust of Claudius, found at Piperno. 20. Statue in a toga, head restored as Nerva. 23. Pudicitia; a fine draped figure, the head modern. 26. Statue of Titus, found in 1828. near the Lateran, with those of his daughter Julia (Nos. 56 and 111); it appears to have been painted. 27, 40, 93. Colossal masks of Medusa, found in the ruins of the Temple of Venus and Rome. 28. Statue of Silenus, 29, 30. Standing fauns. 31. A priestess of Isis. 32, 33. Seated Fauns, found at Quintiliolo, the site of the villa of Quintilius Varus near Tivoli. 38. Statue of Ganymede, found in the ruins of some baths at Ostia: on the bark of the tree against which he rests is engraved the name of Phædimos. 39. A large vase in green Egyptian basalt, exquisitely worked with reliefs of masks and bacchanalian emblems, found in fragments near the ch. of S. Andrea, on the Monte Cavallo. The mosaic round the granite pedestal on which it stands, representing bacchanalian figures, birds, &c., was found at Tor Marancio, on the Via Ardeatina. 41. A small statue of a Faun playing on the flute, found in the ruins of the villa of Lucullus, on the Circeian promontory. 44. Statue of the wounded Amazon. 47. A Canephora. 48. Bust of Trajan. 50. A draped statue restored as Diana terrified at seeing the dead Endymion. 53. Statue of Euripides holding a mask. 56. Julia, daughter of Titus, with a singular coiffure. 59. Statue of Abundance, with the cornucopia. 60. Bust called Sylla, but very doubtful. 62. STATUE OF DEMOSTHENES, one of the most celebrated in the collection. It was found near the Villa Aldobrandini at Frascati, and was formerly in the collection of Camuccini. 63.

Bust of Elius Cæsar. 67. ATHLETE, a semi-heroic statue, found in the Vicolo delle Palme in the Trastevere in 1849, near the spot where the Bronze Horse, in the Capitoline Museum, was discovered. So admirably has this statue been preserved, that, although one arm and both legs were broken, none of the pieces were missing, and the only restoration necessary was a small fragment of the nose and some of the fingers of the rt. hand, which have been carefully restored by Professor Tenerani. It is of Greek marble, and represents a wrestler, or athlete, in the act of cleaning his arm with a "*strigil*." Canina, who directed the excavation in which it was found, and the Roman artists generally, regard it as a work of the highest art, and declare it to be the production of Lysippus (B.C. 325), his celebrated Ἀποξυόμενος, which is said by Pliny to have so pleased Tiberius, that the emperor caused it to be transported from the Baths of Agrippa to his own palace, but from the clamour of the people was obliged to restore it to the original situation. To the objection that Pliny's description of that statue applies to a work in bronze, Canina replies that it may be a repetition of the bronze one by Lysippus. If this hypothesis be correct, the statue is the first work of Lysippus which has come down to us, and is additionally interesting as being one of the few mentioned by Pliny. Whatever may have been its origin, it is one of the few examples which have yet been found in statuary of an athlete smoothing or cleaning his skin with the *strigil*, though paintings of such are to be seen at Naples, and on Etruscan vases. The present statue is holding the strigil with his l. hand, and is cleaning with it his rt. arm, which he holds extended for the purpose. His countenance is ideal; his head is small, his neck rather thick, and his shoulders show vigour and force, while his legs hardly surpass the natural size. This apparent incongruity is explained by the Roman artists as indicating that the sculptor wished to represent not only a wrestler but a runner; his strength being shown by the size of his shoulders, his small head, and his short neck, as in the statues of Hercules; while his lightness and quickness in running are shown by his legs, which are strong and nervous. The dice, in the rt. hand, is a modern and unauthorised addition. 68. Bust of the young Marcus Aurelius. 69. The emperor Gordian the Elder (?). 70. Caracalla, young. 71. Statue of the fighting Amazon; the arms are modern. 72. Bust of Ptolemy, son of Juba king of Mauritania. 77. Statue of Antonia, wife of the elder Drusus, and mother of Germanicus, Claudius, and Livia; an interesting statue, remarkable for the drapery. It was found among the ruins of Tusculum. 80. Statue restored by adding a head of Plotina, wife of Trajan (?). 81. Bust of Hadrian. 83. Statue of a finely-draped female recently discovered at Ostia, restored as Ceres. 86. Statue of Fortune, wearing a diadem, and a veil hanging over the back of the head to indicate her mysterious origin; she holds the rudder and the cornucopia: a valuable and beautiful statue, finely preserved; found at Ostia. 87. Bust bearing the name of Sallust, very doubtful, on a torso of oriental alabaster. 88. Bust of Lucius Antonius, brother of Marc Antony. 91. Bust of Marciana, sister of Trajan. 92. The Venus Anadyomena. The mosaic pavement in the centre of the hemicycle is an interesting specimen, well known by the illustrations of the Visconti. It represents Diana of Ephesus, with arabesques and figures of birds and plants around. It was found at Poggio Mirteto, among the Sabine hills. 95. Apollo with the lyre, in Greek marble; 96. Bust of Marc Antony, found in a cavern with that of Lepidus (No. 106), and one of Augustus, at Tor Sapienza, beyond the Porta Maggiore. 97, 99, 101, 103, 105. Athletes, placed in the niches of the hemicycle; the third was found with the Faun (No. 41) near the Lacus Circeii; the other 4 are

from the villa of Quintilius at Tivoli. Above, in the middle of the hemicycle, is a bust of Pius VII., the most excellent of pontiffs and the generous founder of this gallery, by Canova. 100. Bust of the young M. Aurelius. 102. Bust of Augustus. 102a. Commodus. 106. Bust of Lepidus, found with No. 96. 107. A small statue of Minerva Polias. 108. A small statue of Diana. 109. The colossal group of the Nile, found near the church of the Minerva, on the site of a Temple of Isis, in the pontificate of Leo X. The Nile is one of the grandest figures in the Vatican: the 16 children who play around him are supposed allegorical allusions to the 16 cubits at which the rise of the river begins to irrigate the land: nearly all these children are modern. On the base are symbolical representations of the river, the Nile boats, the ibis, the stork, the hippopotamus, the ichneumon, ox, lotus in flower, and crocodile. 111. Statue of Julia, the daughter of Titus, found with the statue of Titus (No. 26) near the Lateran. 112. Bust of Juno Regina. 114. MINERVA MEDICA, one of the fine draped statues in Rome, found on the Esquiline in the ruins called the temple of this Divinity. It is of Parian marble, and was formerly in the Giustiniani collection. The rt. forearm and l. fingers are modern. 117. Good statue of Claudius in a toga. 118. Colossal head of a Dacian prisoner, belonging probably to a full-length figure, from the Forum of Trajan. 120. An antique copy of the FAUN OF PRAXITELES. 121. Bust of Commodus, one of the finest known; found at Ostia. 123. Heroic statue of Lucius Verus, restored. 124. Good bust of the elder Emperor Philip. 129. Statue of Domitian. 132. Good STATUE OF MERCURY. It was formerly in the gardens on the Quirinal, and was recognised by Canova, who had it removed to the Vatican. The head, which does not belong to the statue, was found in the Coliseum in 1803, and replaces that of Hadrian, formerly upon it. 134. Head of Vespasian, recently adapted to a bust with a tunic of verde antico. 135. Draped Hermes, with a modern head, and an inscription in Greek hexameters on the base, which states that it bore the bust of the sculptor Zeno, of Aphrodisia, in the island of Cyprus, who lived in the time of Marcus Aurelius.

Re-entering the long gallery of the Museo Chiaramonti, and continuing to its further end, we ascend a few steps to reach the

Museo Pio-Clementino, so called from Clement XIV. and Pius VI., from whom it received its most important accessions. It contains the collections formed by Julius II., Leo X., Clement VII., and Paul III., and is, without exception, the most magnificent museum of ancient sculpture in the world. Pius VI. contributed more munificently to its completion than any of his predecessors; there is hardly a corner of it in which some object does not bear the inscription, *Munificentiâ Pii Sexti*. The frequent recurrence of this record has been ridiculed by Pasquin; but the best apology for the pope is the simple fact that he enriched the musuem with more than 2000 specimens, and built from their foundations the Hall of the Animals, the Gallery of the Muses, the Rotonda, the Halls of the Greek Cross and of the Biga, the Grand Staircase, and other portions of the building, which have justly been classed among the most splendid works of papal times. *Entrance.*—I. VESTIBULE OF THE TORSO (2),* adorned with arabesques by Daniele da Volterra, in the reign of Julius III. They represent histories of the Old and New Testament, and landscapes. 3. The TORSO BELVEDERE, sculptured by Apollonius, son of Nestor of Athens, as we learn by a Greek inscription on the base, found in the Campo dei Fiori, near the site of the Theatre of Pompey, to whose times it is generally referred. This noble fragment has commanded

* The numbers in a parenthesis correspond to those of the different halls on the ground-plan. The apartments without numbers have their names inserted upon the plan.

the admiration of the first sculptors of modern times. Michel Angelo declared that he was its pupil, and was indebted to it for his power in representing the human form; and Winckelmann considered that it approached nearer to the sublime than the Apollo Belvedere. It is generally supposed to represent Hercules in a state of repose. Winckelmann thought that it had the left arm over the head, but Visconti contends that it formed part of a group, and that the arm surrounded some other figure. Flaxman adopted this opinion, and introduced it into one of his finest compositions. In the niche opposite the window is the SARCOPHAGUS OF L. SCIPIO BARBATUS.—Few objects in this museum have been made so well known by models and engravings as this celebrated relic of republican Rome. It is of the coarse *peperino*, or grey volcanic tufa, of the Alban hills, in the early Doric style, ornamented with a frieze of rosettes and triglyphs. The inscription bears the name of Lucius Cornelius Scipio Barbatus, great-grandfather of Scipio Africanus, and the conqueror of the Samnites, who was consul B.C. 298 (A.U.C. 455). It is one of the most ancient Latin inscriptions which have been handed down to us, and is often so incorrectly given on the models, that the following copy may prove acceptable:—CORNELIVS . LVCIVS . SCIPIO . BARBATVS . GNAIVOD . PATRE—PROGNATVS . FORTIS . VIR . SAPIENSQVE . QVOIVS . FORMA . VIRTVTEI . PARISVMA—FVIT . CONSOL . CENSOR . AIDILIS . QVEI . FVIT . APVD . VOS . TAVRASIA . CISAVNA—SAMNIO . CEPIT . SVBIGIT . OMNE . LOVCANA . OPSIDESQV . ABDOVCIT.—When the sarcophagus was first opened in 1781, upwards of 2000 years after the death of Scipio Barbatus the skeleton was found entire, with a ring upon one of the fingers. The bones were carefully collected by the Venetian Senator Angelo Quirini, who removed them to Padua. The ring found its way to England, where it is still preserved in the collection of the Earl of Beverley. The history of this interesting relic is given by the antiquary Dutens, in his 'Recherches sur l'Usage des Voûtes.' He had left England in 1768 on his travels with Lord Algernon Percy, and was in Rome at the time of the discovery. He says, "Le squelette était très entier. Il avait au doigt une bague, que le Pape Pie VI. me fit l'honneur de me donner, et que j'ai placée dans le beau recueil des antiques de Lord Beverley." The sepulchre of the Scipio family, on the Appian, is noticed at length under the head of Tombs. The bust of peperino crowned with laurel, upon the sarcophagus, has been supposed to be that of Ennius. On the wall are the original inscriptions of other members of the Scipio family found in the recesses of the tomb: amongst which those of Aulla Cornelia, the daughter of Sc. Hispallus; of Lucius Corn. Scipio, the son of Sc. Barbatus and conqueror of Corsica (B. C. 259); of L. Cornelius Scipio Asiaticus, who conquered Antiochus (B. C. 190); of Gneius Corn. Scipio Hispallus, &c., are very remarkable for the primitive orthography of the Latin. In the recess of the window is an indifferent recumbent statue called Cleopatra. II. *Round Vestibule* (3).—4, 5. Fragments of 2 statues: remarkable for the fine arrangement of the drapery. 6. Bas-relief of Cupid and Psyche before Pluto and Proserpine. In the centre of this hall is a handsome basin in *Pavonazzetto* marble. On the balcony an antique anemoscope or 12-sided dial, each side containing the name of corresponding winds in Greek and Latin. The view from this balcony is so beautiful that it gave the name of Belvedere to this portion of the palace. There is no point from which the panorama of the Alban hills and Sabine Apennines, with the evening sun shining on them, is seen to greater advantage. III. *Hall of Meleager* (4).—10. Statue of Meleager with the boar's head and the dog, found near the Porta Portese in a nearly perfect state, the left hand, which is supposed to have held a spear, only wanting. On the walls are some sepulchral bas-reliefs representing—20, Æneas and Dido; 22,

a Roman galley; 21, a colossal head of Trajan; and an interesting historical inscription relative to the foundation of a temple to Hercules, by the Consul Mummius, the conqueror of Corinth, in accordance with a vow made by him during his celebrated campaign in Achaia. (B. C. 146.)

Cortile di Belvedere, built from the designs of Bramante. This court is an octagon, of unequal sides, surrounded by 4 open porticos, with 4 cabinets in the angles, which contain some of the most celebrated examples of ancient sculpture. The porticos contain numerous statues, bas-reliefs, and sarcophagi, which we shall notice as we pass on, alternately with the cabinets. Beginning on the rt. hand as we enter, the following are the most interesting objects:—

First Portico (8′).—A large oval sarcophagus, with bas-reliefs of fauns and bacchantes, found in 1777 in laying the foundations for the sacristy St. of Peter's: it contained 2 skeletons. 31. Sarcophagus with a Latin and Greek inscription to Sextus Varius Marcellus, father of the emperor Elagabalus: the designation of the different dignities with which he was invested is curious; it was discovered near Velletri. 29, 100. 2 fine baths with lions' heads, one in black granite, the other in green basalt, found in the Baths of Caracallle 26. 2 fine columns of white marba. covered with foliage in relief.

First Cabinet (8).—The Perseus, and the 2 boxers, Creugas and Damoxenus, by *Canova*. These celebrated figures were brought here when the ancient statues were carried off to Paris; the Perseus was placed on the pedestal of the Apollo, and obtained the name of the Consolatrice. On the restoration of the Apollo and the Laocoon, the Perseus and the boxers were ordered to remain here, in opposition to the wishes of Canova, who felt that they would challenge comparison when standing by the side of those masterpieces of ancient art. 34. Mercury Argoreus. 35. Minerva Argolica.

Second Portico (7′).—37. A sarcophagus with a fine bas-relief of Bacchus and Ariadne, found at Orte. 39. A large sepulchral bas-relief, representing prisoners before a Roman consul or chief, probably of the age of Hadrian. 43. Statue of Venus and Cupid: the principal figure is supposed, from the inscription beneath, to represent Sallustia Barbia Orbiana, wife of Alexander Severus, raised to her by two of her liberti, Sallustia and Helpidus. 44. A square altar with low reliefs of the Judgment of Paris, scenes from the Siege of Troy, the birth of Romulus and Remus, &c., bearing a dedicatory inscription of Ti. Claudius Faventius. 45. An oblong altar of the Lares Augusti, much defaced; still 3 figures can be made out, on one of the sides, of Augustus, of Livia, and Octavia; on another, those of his ancestors; on the third, the apotheosis of Augustus. This relic, probably of the time of the emperor himself, was found on the Palatine. 49. Large sarcophagus, with bas-reliefs representing a battle of the Amazons, with the contest of Achilles and Pentesilea: the two figures on the cover belong to another tomb of a much later period. 50. A fine column of the rare brecciaform Egyptian porphyry.

Second Cabinet (7).—35. The BELVEDERE ANTINOUS, considered by Visconti to be Mercury, found near S. Martino ai Monti, in the ruins of an edifice erected by Adrian, and thence called Adrianello, in the pontificate of Paul III. The loss of the right arm and left hand seriously interferes with the symmetry of the figure, and the foot on which it rests is so badly restored that it produces an appearance of deformity. The proportions of this beautiful statue have received unqualified praise: its high finish is combined with elegance of form and with all the gracefulness of youth. Domenichino made it his constant study, and declared that he was indebted to it for his knowledge of the beautiful. Its anatomy is pronounced

by John Bell, a most competent judge in this respect, to be faultless in every point: he dwells with enthusiam on its just proportions, the balance and living posture of the figure, the exquisite formation of the legs and ankles, and its entire freedom from insipid flatness of feature and from strained anatomy. 54. Bas-relief, from the front of a sarcophagus, representing combat of the Amazons; and another, 55, a procession of Isis proceeding to a sacrifice. 57. Statues of Hercules and Vertumnus.

Third Portico (6').—61. A sarcophagus, with bas-reliefs of the Nereids bearing the arms of Achilles; another, 58, with reliefs of the seasons; 69, a third with a battle of the Amazons; 73, a fourth with bacchanalian figures. On the latter a female as a reclining nymph, probably the portrait of the person to whom the sarcophagus belonged. Two fine baths of Egyptian granite. At the entrance of the Hall of Animals are two mastiff dogs (64, 65).

Third Cabinet (6).—74. The LAOCOON, found in the Vigna de' Fredis, on the Esquiline, between the Sette Sale and S. Maria Maggiore, in 1506, during the pontificate of Julius II., who rewarded the discoverer, Felice de' Fredis, by bestowing on him half the receipts derived from the gabella of the Porta San Giovanni. Some idea may be formed of the value attached to its discovery by the fact that the tolls thus appropriated were entirely the property of the basilica of St. John Lateran, and that Leo X. compromised the matter by granting to the family of de' Fredis the lucrative office of Apostolic Secretary, on condition that the revenue granted by his enthusiastic predecessor should be restored to the Church. Michel Angelo, who was in Rome at the time of its discovery, called it the wonder of art; and a curious letter, written by Cesare Trivulzio to his brother Pomponio, July 1, 1506, describing the excitement produced by the event, is preserved in the Lettere Pittoriche. After a good deal of controversy there is no longer any doubt that the Laocoon is the group described by Pliny in the following interesting passage: —"The fame of many sculptors is less diffused, because the number employed upon great works prevented their celebrity; for there is no one artist to receive the honour of the work, and where there are more than one they cannot all obtain an equal fame. Of this the Laocoon is an example, which stands in the palace of the emperor Titus, a work which may be considered superior to all others both in painting and statuary. The whole group, the father, the boys, and the awful folds of the serpents, were formed out of a single block, in accordance with a vote of the senate, by Agesander, Polydorus, and Athenodorus, natives of Rhodes, and sculptors of the highest class."—(Lib. xxxvi. c. 4.) The great difficulty in this passage is the statement that the group was cut out of a single block; Michel Angelo is said to have denied the fact on its first discovery, and subsequent investigation has fully confirmed the accuracy of his opinion. Three separate pieces can be clearly made out: out of the first is formed the son on the l., out of the second the upper part of Laocoon himself as far as down to the knees, and the rest of the group out of the third. Winckelmann no doubt suggested the true mode of reconciling these facts with the statement of Pliny, by adverting to the probability that the joinings were imperceptible in his time; indeed it is said to have required the practised eye of a sculptor to discover them in the time of Michel Angelo. The rt. arm of the father, and those of the 2 sons, are restorations. In the opinion of Canova the rt. arm of Laocoon is not in its proper position, as a projection on the head of the figure shows that the hand, or some other part of the group, rested on the head. At present the angles formed by it are disagreeable to the eye, and detract from the effect of its intense action. Another knob on the serpent shows that the son on the l. had his hand in a similar position. Vasari tells us that Baccio Bandinelli made an arm

for the Laocoon in wax in 1525, which he followed in his copy, now in the gallery of the Uffizi at Florence. This restoration, which was not adopted, seems to have suggested the present form, for the group is represented as we now see it in Marliani's engraving, published in 1544. Fra Giovanangelo da Montorsoli began a restoration of the arm in marble by order of Clement VII. He made it bend back, so as to come over the head of the figure; but it does not appear to have been completed, as Winckelmann mentions an arm of this kind, which is that now lying near the statue in an unfinished state. The common story, that Michel Angelo began the restoration of the figure, and gave up the task in despair, "because he found he could do nothing worthy of so admirable a piece," cannot, we believe, be traced further than 'Spence's Anecdotes,' and probably had its origin in the attempt of Montorsoli above mentioned. The present arm is of terra-cotta, and is said by Winckelmann to be the work of Bernini. The arms of the children were added by Agostino Cornacchini of Pistoia, who merely followed Bandinelli's design for the first restoration. The group of the Laocoon is in very fine-grained Greek marble. Scholars have often desired to connect this group with the fine description of the fate of Laocoon in the 2nd Æneid; but the passage will not bear the application, and affords not the least evidence that it was suggested by the sculpture. There can be no doubt, however, of its having inspired the passage in 'Childe Harold,' which has invested the statue with additional interest for the English traveller:—

"Or, turning to the Vatican, go see
Laocoon's torture dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending:—vain
The struggle; vain, against the coiling strain
And gripe, and deepening of the dragon's grasp,
The old man's clench; the long envenom'd chain
Rivets the living links,—the enormous asp
Enforces pang on pang, and stifles gasp on gasp."

The bas-reliefs in this cabinet represent—75, the triumph of Bacchus over the Indians; 76, a bacchanalian procession. The statues in the niches are Polhymnia, and a nymph with a shell, found near the basilica of Constantine.

Fourth Portico (5').—79. Alto-relievo, representing Hercules and Telephus, Bacchus and a Satyr; 80, a sarcophagus, with Cupids carrying arms; another, with tritons and nereids below; another with a bas-relief of 2 winged genii opening the tomb for its owner Clodius Apollinaris; 81, a bas-relief on the wall, representing an Emperor with a sacrificial procession, probably from some ancient triumphal arch; 84 and 87, altars found in the sepulchre of the Volusii on the Via Appia—one in the shape of a house is richly sculptured—the first represents a sitting senatorial personage; 85, statue of Hygeia; 88, a bas-relief representing Rome accompanying a victorious emperor; 2 large baths of red and grey granite, and 2 fine masses of *alabastro a' peccorelle*, brought from the Villa Adriana, the most beautiful known specimens of this very rare marble.

Fourth Cabinet (5).—92. The APOLLO BELVEDERE, found in the end of the 15th century at Porto d'Anzio, the ancient Antium. It was purchased by Julius II., when Cardinal della Rovere, and was one of the first specimens of ancient sculpture placed in the Belvedere Palace, so that we may regard it as the point from which the Vatican museum commenced. It is supposed to have stood in the baths of one of the imperial villas at Antium, which was a favourite retreat of many of the early emperors, and the birthplace of Caligula and Nero. Some doubt has been expressed as to the character in which Apollo is represented. Visconti considered it the statue described by Pausanias, and dedicated to the god in his medical capacity after the great plague of Athens. Winckelmann was of opinion that he has just slain the serpent Python. The l. hand and rt. forearm have been restored by Montor-

soli. Both ankles and the rt. leg were broken when it was discovered; the original fragments were fortunately not lost, but they have been joined in so careless a manner as to impair the action of the figure in the eye of a sculptor or anatomist. It is now generally admitted that the statue is of Luni or Carrara marble; the opinion of Visconti that the marble is Greek, though neither from Pentelicus nor Paros, has found few supporters. Canova not only rejected this idea, but considered that the statue is a copy from a work in bronze; and that the peculiarities of style in which a bronze statue differs from one in marble are distinctly traceable, more particularly in the drapery. The first sculptors of our time coincide in the opinion of Canova; some have even fixed the age of the statue, and referred it to the time of Nero. The Italian writers describe it as the work of Agasias of Ephesus, the sculptor whose name occurs on the Fighting Gladiator in the Louvre, which was also found at Antium; but there is no evidence to support the conjecture. Lord Byron has thrown the influence of his genius over this statue in one of his finest descriptions:—

"Or view the Lord of the unerring bow,
The God of life, and poesy, and light—
The Sun in human limbs array'd, and brow
All radiant from his triumph in the fight;
The shaft hath just been shot—the arrow bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might,
And majesty flash their full lightnings by,
Developing in that one glance the Deity.

But in his delicate form—a dream of Love,
Shaped by some solitary nymph, whose breast
Long'd for a deathless lover from above,
And madden'd in that vision—are express'd
All that ideal beauty ever bless'd
The mind with in its most unearthly mood,
When each conception was a heavenly guest—
A ray of immortality—and stood
Starlike, around, until they gather'd to a god!"

The bas-reliefs in this cabinet represent a hunt, and female figures with a bull about to be sacrificed. The statues in the niches are a Minerva and a Venus Victrix.

The Octagonal court of the Belvedere was erected by Simonetti, in the pontificate of Clement XIV. The 8 large marble masks were brought from the Pantheon; on the walls above are bas-reliefs from Roman sarcophagi, and below, ancient statues, which stand on altars and cippi.

Hall of the Animals, divided by a vestibule into 2 parts, and paved with mosaics chiefly found at Palestrina. The sculptures of animals in this hall constitute the finest collection of the kind ever formed, and fully confirm the statement of Pliny respecting the excellence of the Greek sculptors in their representations of animals. It has been with truth called a menagerie in marble. The animals, of course, will be recognised at once, without the necessity of a particular description. The following are the most remarkable objects. *Left branch.*—A group of an anomalous animal and a Nereid. 215. Hercules leading away Cerberus. 205. A camel's head; a crocodile; a sphinx, in flowered alabaster. 194. A sow and pigs, supposed to allude to the history of Alba Longa; the head of an ass crowned with ivy. 213. A group of Hercules slaying Geryon, and carrying off his oxen. 195. A lion tearing a horse. *Right branch.*—116. The beautiful greyhounds playing. 124. The celebrated group of Mithras stabbing the bull, with the dog, the serpent, and the eagle, the mystical types of the Mithratic worship. 132. A stag in flowered alabaster; a lion in yellow breccia, with the teeth and tongue of differently-coloured marble. 156. A large lion in grey marble. 170. A lion with a ball under his paw. The rape of Europa. 134. Hercules and the Nemæan lion. 137. Group of Diomede and his horses slain by Hercules. 139. Equestrian statue of Commodus throwing a javelin. 153. A beautiful small group of goats with a sleeping shepherd, called Endymion. 154. Panther in Oriental alabaster, the spots formed by inlaid black and yellow marble. 247. A large basin of Breccia di Serravezza, supported by 3 double Hermes. 119. A pointer pointing, in the same material.

Gallery of Statues. — On the rt. hand (248) an armed statue of Clodius Albinus; the head of an inferior style to the armour, which is beautifully sculptured, standing on a travertine pedestal, brought from the *Bustum* near the Mausoleum of Augustus, and bearing the inscription, C. CÆSAR. GERMANICI CÆSARIS F. HIC CREMATVS EST (probably Caligula). 250. The half-figure of the supposed Cupid of Praxiteles, called the GENIUS OF THE VATICAN, in Parian marble, found on the Via Labicana, outside of the Porta Maggiore; it was evidently winged, the holes for the insertion of the wings being visible on the shoulders. 255. A sitting statue of Paris holding the apple; it is placed upon an altar dedicated to Hercules by the artisans of the imperial mint, in the reign of Trajan, whose names are engraved on one of the sides. 256. Hercules. 259. Minerva Pacifera with the olive-branch. 262. Caligula; the bas-relief below represents a gold-beater, with his name and calling, *Aurifex Bactiarius.* 261. A muse, or Penelope. 264. A copy of the Apollo Sauroctonos of Praxiteles, found in the Villa Spada; there is a celebrated repetition of it in bronze in the Villa Albani. 265. The AMAZON, one of the good statues in this collection, but inferior to that of the Museum of the Capitol; from the inscription on the pedestal it appears to have once stood in a portico or schola of the Physicians, erected in the time of Augustus. 270. A sitting female figure as Urania, found in the villa of Cassius at Tivoli; the head does not belong to the statue. 271. A sitting figure of the comic poet Posidippus, found near the ch. of S. Lorenzo in Panis Perna, on the Viminal. *Left Side.*—390. A corresponding statue of Menander, found at the same place. These 2 statues, which formerly stood in the ch. of St. Lorenzo Panis Perna, were converted into saints, as is evident from marks of the points of the metal halos of glory on the heads, and the bronze sandals on the feet, to protect them from the kisses of the devotees. 393. Statue of the abandoned Dido. 394. Neptune. 396. A wounded Adonis, called also the Barberini Narcissus. 397. A reclining statue of Bacchus. 406. The second repetition of the celebrated Faun of Praxiteles, discovered at Fallerone, in the March of Ancona. 414. The celebrated recumbent statue of the ARIADNE, formerly called Cleopatra, because the bracelet has some resemblance to a serpent. The drapery is managed with consummate skill, and altogether it is one of the most interesting draped statues in the Museum. It is celebrated by Castiglione, under the name of Cleopatra, in a beautiful Latin poem written in honour of its discovery, a copy of which, engraved on marble, is placed alongside. 412, 413. The Barberini candelabras, on each side of the Ariadne, were found in Hadrian's Villa at Tivoli. The bas-reliefs on the bases represent Jupiter, Juno, Mercury; Mars, Venus, and Minerva. 416. A bas-relief in 3 compartments, the central one of Ariadne abandoned, resembling the statue (414). 420. Statue of Lucius Verus, on a pedestal, inscribed TI. CÆSAR DRVSI . CÆSARIS . F HIC . SITVS. EST. There are other pedestals here, inscribed with the names of Titus Cæsar, the son of Livilla, the daughter of Germanicus, of another child of Germanicus, and of a son of Vespasian (see p. 66), from the *bustum* near the Mausoleum of Augustus, in the Piazza di San Carlo in Corso. 462. Egg-shaped cinerary urn of Oriental alabaster found on the same site with the cippus of Livilla: it is supposed to have contained the ashes of some member of the Imperial family not deposited in the mausoleum, as was the case of those who met with violent deaths, like the two Agrippinas, Livilla (Julia), the youngest child of Germanicus, &c., whose inscription, instead of stating she was burned here, has upon it "hic sita est." In the centre of the Hall of the Statues is a large bath, in oriental alabastar, discovered near the ch. of the Santi Apostoli, at Rome. At the extremity of this apartment, lead-

ing to the Hall of the Masks, in the recess of the window overlooking the Giardino Belvedere, is the, 423, Puteal, known as the Pozzo Giustiniani, from having formed a part of the marbles in the palace of that family; on it are sculptured three bacchanalian groups, in each of which Bacchus and Silenus are represented as the principal personages; it is of a good period of art, and, as its name indicates, served as the mouth of a well or cistern.

Hall of the Busts, the continuation of that of the Statues. 273. Alexander Severus. 274. Julius Cæsar. 276. Augustus. 280. Marcus Agrippa. 288. Marcus Aurelius. 293. Menelaus. Colossal mask in *rosso antico*, on a pedestal of nero antico marble, valuable for the rare material. 299. A colossal head of Jupiter Serapis, in basalt. 302. Julia Mammœa. 304. Caracalla. 306. Augustus, at an advanced age, remarkable for the circlet round the head. The cameo worn on the forehead is supposed to be a portrait of Julius Cæsar. 307. Septimius Severus. 308. Nero, as Apollo. 311. Otho. 350. Livia Drusilla, 4th wife of Augustus. 353. Julia, daughter of Titus. 357. Antinous. 361. Hadrian. 359. Sabina his wife. 383. Bust in porphyry of the Emperor Philip the Younger. 325. Colossal statue of Jupiter seated, holding the thunderbolt; on the pedestal a bas-relief of Silenus and a Faun. 382, 384. Two unique representations in marble of the Organs of Respiration, interesting as showing the knowledge of the ancients in human anatomy. 389. Three dancing nymphs round a column which supports a cuirass, sculptured in the beautiful sugar-candy like alabaster of Orte. 393. An expressive group of half-figures of an aged man and his daughter, called without any authority Cato and Portia. Of the numerous other busts in these chambers, there are scarcely any which can be identified with certainty.

Cabinet of the Masks (9), remarkable chiefly for the scenic masks in mosaic forming the floor, which, as well as the beautiful border that surrounds them, were found in the Villa Adriana; they have been much restored. 433. A faun in rosso antico, from the same place. 431. Diana Lucifera. 432, 444. 2 good bas-reliefs of the Labours of Hercules. 428. The apotheosis of Hadrian. 436. A square tassa in rosso antico. 439. A *Sella balnearia* of the same material, formerly in the Lateran palace. In the niches, besides the satyr already mentioned, are statues of—443. Adonis; 438. Minerva; 442. Ganymede; and 429. Venus coming out of the bath. Re-entering the Hall of the Animals, from its centre opens

The Hall of the Muses (10), adorned with 16 Corinthian columns in grey granite found in the Villa Adriana. Nearly all the statues and busts were found in the villa of Cassius at Tivoli. The mosaic pavement contains some interesting fragments. That of a panther was found in the March of Ancona, the head of Medusa near the arch of Gallienus, and the theatrical groups at Porea-reccia, near the site of ancient Lorium. Some of the Hermes of the philosophers and great men of antiquity have their names inscribed in Greek characters; they are highly interesting as portraits. The Muses are also characteristic figures. 498. Epicurus. 499. Melpomene. 500. Zeno. 502. Thalia. 503. Æschines. 504. Urania. 505. Demosthenes. 506. Clio. 507. Antisthenes. 508. Polymnia. 509. Metrodorus. 510. Alcibiades, found on the Cælian. 511. Erato. 512. Epimenides. 514. Calliope. 515. Socrates. 516. Apollo Musagatus. 517. Themistocles. 518. Terpsichore. 519. Zeno, 520. Euterpe. 521. Euripides. 523. Aspasia, with the name: this unique bust was found on the site of Castrum Novum, near Civita Vecchia. 524. Sappho. 525. Pericles, very fine and full of expression. 529. Bias. 530. Lycurgus. 531. Periander. 489, 497, 526, and 527. Four headless Hermes, bearing the names of Thales, Cleobulus, Solon, and Psittacus.

Rotonda or *Circular Hall*, built by Pius VI. from the designs of Michel-Angelo Simonetti. In the centre is a grand basin in porphyry, 41 ft. in circumference, found in the Baths of Diocletian. It stands on the fine mosaic pavement found at Otricoli in 1780, representing the head of Medusa in the centre, with the battle of the Centaurs and the Lapithæ; wreaths of flowers and fruit and groups of sirens, all in concentric bands around. On each side of the entrance are 2 colossal hermes, found in Hadrian's villa, representing Tragedy and Comedy. Round the hall are statues and colossal busts in the following order, beginning on the rt. hand:—539. Jupiter, found at Otricoli, very fine. 540. The Braschi Antinous, a colossal statue, found at Santa Maria della Villa, near Palestrina, on the site of one of Hadrian's villas. The drapery is a modern adaptation, and, from being of an inferior quality of marble full of spots, produces a disagreeable effect. This statue belonged to Duke Braschi, from whom it was purchased for 12,000 scudi by Gregory XVI. The *bronze statue of Hercules*, one of the largest of the ancient bronze statues that exists, and which retains a considerable portion of its gilding, was discovered in the autumn of 1864 in making excavations for the foundation of the Pal. Righetti, on the site of the Theatre of Pompey. It was found enclosed in a chamber formed of marble slabs, having evidently been thus hidden for its preservation. Considerable difference of opinion has been expressed as to the period from which it dates, and its merit as a work of art; to us it appears, since it has been placed on its legs, of a time long posterior to that of Pompey, and to date probably from the Gladiatorial school of the age of the Antonines, being heavy and coarse in its proportions; the legs, which were added by Tenerani, are not calculated to add to its artistic excellence; the top of the head, which was wanting, has also been restored. From coins of the Emperor Maximianus found with it, it was probably hidden during the reign of that emperor; it was removed to where it now stands at Easter, 1866, having been purchased by Pius IX. from Sig. Righetto for a sum exceeding 10,000*l.* sterling. 541. Faustina, wife of Antoninus Pius, from Hadrian's villa. 542. A veiled figure, called Augustus, with a cornucopeia. 543. Head of Hadrian, found in his mausoleum, a work of very fine sculpture, perfectly entire, interesting as a work of art, and as a grand intellectual head; it is supposed to have belonged to the colossal statue of the Emperor that stood in the vestibule of his tomb (see p. 70). 544. Statue of a draped female, restored as Ceres. 545. Colossal bust of Antinous, from Hadrian's villa. 546. Heroic statue of Antoninus Pius, with a curious bas-relief on the pedestal of the Games in the Circus. 547. The Ocean, by others called the Sea Divinity Glaucus, a colossal hermes. 548. Statue of Nerva. 549. Colossal head of Serapis. 550. The colossal statue, called the Barberini Juno, of excellent sculpture. 556. Bust of the Emperor Pertinax. 551. Busts. Claudius, crowned with oak-leaves, and 554, Julia Pia, wife of Sept. Severus. 553. Plotina. 552. Juno Sospita, or Lanuviana, with the goatskin, shield, and sandals. Opening out of the Rotonda is the

Hall of the Greek Cross, built from the designs of Simonetti, a noble hall, with one of the finest modern doorways ornamented by 2 colossal Egyptian statues in red granite, found in Hadrian's villa; they serve as Caryatides to support the massive entablature. The pavement is composed of ancient mosaics, with arabesques and a head of Minerva in the centre, found among the ruins of Cicero's villa at la Rufinella, below Tusculum. The principal objects in this hall are the 2 immense sarcophagi of red Egyptian porphyry, the largest known, and probably the largest ever made out of that material. One of these (566) is the SARCOPHAGUS OF CONSTANTIA, the daughter of Constantine,

found in the tomb erected to her by the emperor near the church of S. Agnese fuori le Mura. It is ornamented with bas-reliefs representing a vintage, a Christian as well as a bacchanalian emblem. Constantia died A.D. 354, and, although the style of sculpture indicates that decline of art which is evident in all the works executed in the time of Constantine, some antiquaries are disposed to consider it older than the 4th century. Paul II., shortly before his death, had begun to remove it from the tomb to serve as his own monument in the Lateran. Sixtus IV., his successor, restored it to its original position, but it was ultimately brought to the Vatican by Pius VI. as a companion to the SARCOPHAGUS OF THE EMPRESS HELENA, 589. This interesting sarcophagus exhibits a better style of art than that of St. Constantia; it is covered with high-reliefs representing a battle, with the capture of prisoners and portraits of Constantine and his mother; the cover is ornamented with figures of Victory and festoons of flowers and fruit. It was found in the tomb of St. Helena, our countrywoman, now called the Torre Pignattara, beyond the Porta Maggiore, and was removed by Anastatius IV. to the Lateran, from where it was brought to this museum by Pius VI. The sarcophagi of Sta. Constantia and Sta. Helena were so much mutilated when removed to the Vatican as to require extensive restorations, especially the latter, owing to the high-reliefs with which it is covered; its restoration required the labour of 25 artists during as many years, in consequence of the great hardness of the material, and the excessive difficulty of working it, and cost upwards of 90,000 *scudi* — very nearly 20,000*l.* sterling. The most remarkable statues in this hall are—571. Euterpe with the flute. 572. Bust of Didius Julianius; and 585. Marciana, the sister of Trajan; 597. A veiled Augustus as Pontifex Maximus. The 2 Sphinxes at the bottom of the stairs (581, 582) in grey granite were found near the Vatican. Behind the sarcophagus of St. Helena is a curious cippus, found in the ruins of a villa near Tivoli, bearing the name of Syphax king of Numidia, who was brought to Rome by Scipio Africanus to grace his triumph. There is much doubt as to its authenticity; indeed by some it has been pronounced to be an absolute forgery. Livy refers to the statement of Polybius that Syphax was led in triumph, and contends that he died previous to that event at Tibur; at the same time admitting that Polybius is an authority by no means to be slighted. As it is clear from this that the circumstances attending the death of Syphax were doubtful in the time of Livy, it would be useless to attempt to reconcile them with this inscription. It is, however, worthy of remark that his death is placed by that historian at Tibur, where this monument was discovered in the 15th century. The principal facts it relates are the death of Syphax in captivity at Tibur in his 48th year, and the erection of this monument by P. C. Scipio. The following is a copy of this inscription:—SYPHAX NVMIDIAE REX—A SCIPIONE AFRC. JUR. BEL. CAUSA.—ROM. IN TRIVMPH. SUM. ORNU. CAPTIVS PERDUCTUS.—IN TIBURTINO TERRI RELIGATU—SUAMQUE SERVIT V IN ANI REVOL—SUPREMAM D CLAUSIT—ETATIS ANN. XLVII. M.V.I.D.XI. CAPTIVITS V. OBRUT — P. C. SCIPIO CONDITO SEPUL. On the wall above this is a finely-engraved inscription recording the restoration by the Empress Helena of her Thermæ, near Sta. Maria Maggiore. At the bottom of the stairs is (600) a recumbent statue of a river god, supposed to represent the Tigris; the restorations of the head, right arm, and left hand are attributed to Michel Angelo: and on the landing-place, near the entrance to the Museo Gregoriano, bas-reliefs (604) of Cybele enthroned, and of (605) a Dacian prisoner; and 2 columns of the rare black Egyptian porphyry.

The Hall of the Biga, a circular

room, so called from the ancient chariot on 2 wheels in white marble which stands in the centre of it. It has two horses yoked to it, and seldom fails to receive the admiration of travellers; but unfortunately, it derives nearly all its beauty from the art of the restorer. The seat of the car, and the body of one of the horses, are the only parts which are ancient, and even these were found in different places; the wheels, the second horse, and all the remaining portions, are modern additions. In the niches and round the room are statues of—608. The bearded Bacchus, or Sardanapalus, with the name in Greek characters engraved on the toga. 611. Alcibiades, with his foot resting on a helmet. 612. Colossal statue of a veiled personage in the act of sacrificing. 614. Apollo, with his lyre. 609, 613, 617. Sarcophagi, with reliefs of horse and chariot races in the circus, the riders and drivers being genii. 615. A Discobolus, in the act of hurling the *discus*; supposed to be a copy of the bronze original by Naukydes, found by our countryman Gavin Hamilton near the tomb of Gallienus on the Via Appia: the head unfortunately was wanting, and has been replaced by another, however antique. 616. Statue of a warrior, called Phocion. 618. A repetition of THE DISCOBOLUS OF MYRON, whose name is engraved on the trunk of the tree close to which he stands; found at the Villa Adriana. The arm, right leg, and head are restored; it is consequently less perfect than that in the Palazzo Massimi. 619. An auriga, or charioteer of the Circus, curious for its costume. 620. A philosopher holding a scroll—the head is supposed to be that of Sextus of Cheronea, the uncle of Plutarch. In front is a sarcophagus with the race of Pelops and Œnomaus in relief.

Gallery of the Candelabras, a fine hall nearly 300 ft. long, erected by Simonetti, in the reign of Pius VI., on what was once an open gallery. It derives its name from several ancient candelabras placed in it; it is divided into 6 compartments separated from each other by columns of alabaster from la Tolfa, near Civita Vecchia, and other precious marbles. Besides several interesting specimens of ancient sculpture, it contains a series of modern urns, sculptured in different species of porphyry and granite, to illustrate the materials derived from the harder rocks used by the ancients. The following are the most remarkable objects in this gallery:—*Hall* I. — Nos. 2 and 66, trunks of trees with birds'-nests; several torsos, amongst others—7. a very fine one of a Bacchus, in Parian marble. 52. A recumbent figure of a Faun, in fine green basalt. *Hall* II.—74. A satyr, with a Faun extracting a thorn from his foot. 81. An Ephesian Diana, from the Villa Adriana. 82. Sepulchral urn; the bas-reliefs representing the death of Agamemnon and Cassandra, by Egisthus and Clytemnestra. 84. Handsome cinerary urn of Titus Geminius Stella, a centurion. 90. A tassa supported by 3 kneeling figures, bearing wine-skins on their shoulders. 112. Sarcophagus with bas-reliefs of the story of Protesilaus and Laodimia. *Hall* III.—All the objects in this division were discovered in 1827, at Tor Marancio, on the Via Ardentina, 3 m. from the Porta di San Sebastiano, during excavations made by the Duchess of Chablais on the site of an extensive Roman villa which belonged to a certain Numasia Procula, of the time of Commodus. They were presented by the discoverer to the Vatican, with the frescoes of Myrrha, Pasiphæ, &c., now in the hall of ancient paintings in the Library. 131. A mosaic forming a part of the floor of one of the apartments, probably the dining-room, representing groups of fish, prawns, sepiæ, dates, grapes, asparagus, &c. 140. Bust of Socrates. 141. Statue of a Bacchus with a panther. 153. Another Bacchus holding a vase, in Parian marble. 8 small ancient frescoes let into the wall. 143. Head of an idiot. *Hall* IV.—173. Sarcophagus, with reliefs of Bacchus and Ariadne. An old fisherman, called Seneca, by Winklemann. 198. A fine

vase, standing on a puteal, on which is a bas-relief representing Charon landing souls from his bark. 179. A large marble vase, also upon an altar, sculptured with vines and Bacchanalian subjects. 204. A fine Sarcophagus, with reliefs of Diana and Apollo destroying the children of Niobe. 208. Statue called the young Marcellus, found at Otricoli. 203. An *Amorino*. *Hall* V.—222. Statue of a female running, the drapery in the Etruscan style. 231. Comic figure wearing a mask. Several cippi with inscriptions. *Hall* VI.—250. Vase in white marble with Neptune and sea-horses. 255. Large oval urn, with vine-leaves and grapes in relief, and handsome handles. 259. A Faun. A milestone of the time of Maxentius, marked V., and supporting a handsome marble urn (266) with Cupids engaged in the vintage in relief. 264. Statue of one of the sons of Niobe. 269. Sarcophagus representing the rape of the daughters of Leucippus by Castor and Pollux.

The Etruscan Museum, or *Museo Gregoriano*, not open to the public, but to be seen every day except Mondays, from 10 till 2, on application to the Custode, at the entrance of the Museo Chiaramonti; one of the most interesting departments of the museum, created entirely by the late Pope, whose memory will ever be honoured by the student of Etruscan antiquities, for the zeal and liberality with which he added these valuable objects of art to the treasures accumulated in the Vatican by his predecessors. Many of them would have been dispersed, perhaps irrecoverably lost, if Gregory XVI. had not secured them for the museum. They have been arranged in a series of 13 rooms. The first contain a collection of terra-cotta monuments, sarcophagi with recumbent figures, and other remains, which it would require a volume to describe in detail. Our limits, therefore, will only allow us to point out the most remarkable objects in each chamber, referring the visitor to Dennis's 'Cities and Cemeteries of Etruria,' where most of the objects in the collection are accurately noticed. *First Chamber*, or *Vestibule* (4).—In the walls of this apartment are placed numerous portrait heads, found in different Etruscan sites. The 3 recumbent and full-length figures in terra-cotta formed the lids of sarcophagi found near Toscanella. The 2 horses' heads in *nenfro* (volcanic tufa) were found over the entrance to a tomb at Vulci. *Second Chamber*. — This narrow corridor contains two large tombs, one in travertine, remarkable for its recumbent bearded figure and its bas-reliefs in low archaic character, representing a man in a chariot, a procession of musicians, &c., the figures of which have been painted red, the colour still perfect: the other large urn, without a lid, has also interesting reliefs: an extensive series of cinerary urns in terracotta, and alabaster urns chiefly from Volterra and Chiusi, with recumbent figures on their lids, and decorated in front with the popular mythological sculptures which we have mentioned as characteristic of these urns in our descriptions of Chiusi and Volterra. *Third Chamber*. The most remarkable objects in this room are the series of small *hut urns*, upon the brackets in the corners, still containing the ashes of the dead, and formerly supposed to be inscribed with Oscan characters. They were incorrectly described as having been found some years back under a bed of volcanic tufa between Marino and Albano, and are considered to represent the huts inhabited by the Latin tribe to which they belonged. Independently of their high antiquity, they are extremely curious as illustrations of a style differing from all other sepulchral monuments which have come down to us. A large sarcophagus standing in the centre of the room, found at Tarquinii in 1834; on the lid is a male beardless figure holding a scroll, the 4 sides are ornamented with reliefs representing the story of Clytemnestra and Ægisthus, of Orestes persecuted by the Furies, of the Theban brothers, and

of Clytemnestra immolated to the Manes of Agamemnon; head of a Medusa in nefro; and a slab of travertine from Todi, with bilingual inscriptions in Latin and Umbrian. *Fourth Chamber.* In the centre of this room is a statue of Mercury in terra-cotta, found at Tivoli, elegantly proportioned; it is of Roman workmanship. Among the other objects are a terra-cotta urn found at Toscanella in 1834, on the cover of which is the recumbent figure of a youth, probably Adonis, with a wound in his thigh and a dog at his feet; fragments of 3 female statues found in excavating the tunnel of Monte Catillo near Tivoli; several small urns; an extensive series of terra-cotta bas-reliefs, representing the Labours of Hercules, of the Roman period, amongst which one of Hercules destroying the Hydra shows that the artist had before him the ordinary Polypus or Octopus, in designing the anomalous classical monster; votive offerings, small portrait busts and profiles, with ornamented tiles, sepulchral friezes, mural decorations, and Etruscan and Greek glass vessels and ornaments, &c. *Fifth Chamber* (5). This and the three next chambers contain the Vases and Tazze. The collection comprises examples of all the known varieties of Etruscan workmanship, the elegant forms of Magna Græcia and Campania contrasting with the peculiar outlines of those which belong more particularly to Etruria. Here are collected the light yellow vases, with particoloured griffins, sphinxes, and mythological animals, in which we trace Etruscan art to its Egyptian origin; mostly from the tombs at Cervetri. In another part we see the pure red vases with black figures, marking the period when Etruscan workmanship was independent of Egyptian influence: in another we find examples in which the manufacture attained its highest perfection, as shown in the black vases with red figures, where the skill of the designer has realised the most beautiful forms. The black vases of Sarteano and Volterra, and the red ones of Arezzo, all with reliefs, may also be recognised. Amongst the great number of vases may be particularised one on a pedestal, found at Vulci, with parti-coloured figures on a pale ground, representing Mercury presenting the infant Bacchus to Silenus; and the celebrated Poniatowski vase of Triptolemus sent by Ceres to instruct mankind in agriculture. In a corner near the window of the first room of the vases is a humorous representation of Jupiter serenading Alcmena seated at a window, and Mercury carrying a ladder on the opposite side to assist his father—as Mr. Dennis says, the scene is worthy of 'Punch.' In the recesses of the windows which look out on the Giardino della Pigna are some small Etruscan objects, and a few good specimens of coloured glass, similar to that of Magna Grecia. *Sixth Chamber* (6). Large square hall, containing fine vases, of which the 5 most important are placed on pedestals in the centre. Three of these were found at Vulci, and 2 at Cervetri. Of the Vulci vases, one represents Apollo attended by 6 Muses; another, of great interest and beauty, represents, on one side, Achilles and Ajax playing at the modern game of *morra*, the *diniscatia digitorium* of classical gamesters, the names of these personages being inscribed in Greek letters, as well as the numbers that are issuing from their mouths, and the name of the artist, Exekias, by whom it was made; and, on the other side, Castor with his horse Kyllaros, and dog; the 3rd represents the death of Hector, and is also remarkable for its beauty. Of the 2 Cervetri vases, one of globular form represents, in 4 rows, chimæras, wild boars, lions, &c., and the combat of Greeks and Trojans over the dead body of Patroclus; the other, on one side, Peleus and Thetis receiving the dead body of Achilles; on the opposite, Bacchus driving a quadriga. *Seventh Chamber* (7). A large semicircular gallery corresponding to the hemicycle of the Giardino Belvidere outside. Along the walls are arranged some of the very fine

painted vases of the collection; in 3 of the niches are the larger Amphoræ, one from Ruvo; the finest perhaps is that in the central niche, representing a meeting between Minerva and Hercules; another, the last interview between Hector and Hecuba; two prize vases, one of which, allusive to a cock-fight, shows Minerva surrounded by the combatants; another the contest between Cycnus and Hercules, where Minerva and Mars appear acting as seconds. *Eighth Chamber: Hall of the Tazze* (8). A long gallery containing a large number of vases and tazze arranged on shelves. A few of them were found in Magna Græcia and among the Sabine hills, but by far the greater number are from Vulci and Cervetri. The collection of tazze in this and the 2 preceding rooms is perhaps the most interesting in the museum; it contains numerous specimens of the highest rarity and beauty, many of which can hardly be surpassed in size, in delicacy of form, or in the interest of the subjects painted upon them. Two of the most beautiful had been mended when discovered, a proof of the value set upon them by the Etruscans themselves. The subjects present us with a complete epitome of ancient mythology; we recognise most of the deities with their symbols, many well-known episodes in the Trojan war and the siege of Thebes, the labours of Hercules, the history of Theseus, gymnastic exercises and games, races, combats, nuptial processions, and religious rites. The collection of pateræ and goblets, found chiefly at Vulci, is perhaps unrivalled; the most remarkable have been illustrated in the work entitled the 'Museo Gregoriano.' Some of these pateræ are most interesting for the subjects represented on them, and as works of art: one, the Dragon, represented here with the head of a serpent, vomiting Jason; the rape of Proserpine; another, the infant Mercury, stealing the cattle of Apollo, and afterwards betaking himself to his cradle, near which Maia is standing; a third, Ajax bearing away the body of Achilles; and a fourth, Hercules on the waves, in the bowl given to him by Apollo, may be particularized. The press in this hall contains some good examples of black ware, and a remarkable painted vase found at Vulci, representing Menelaus hastening to avenge himself, on entering Troy, upon Helen, when he is arrested by Venus, whilst Cupid appears between them as a winged figure bearing a wreath, on which the warrior lets fall his sword before the goddess of Love, and Helen flies towards a statue of Minerva for protection. The name of each personage is inscribed in Greek characters. The bust of Gregory XVI. in this hall is by Cav. Fabris, the late Director of the museum. *Ninth Chamber* (9), containing the Bronzes and Jewellery. The collection of bronzes in this chamber is most interesting, indeed almost unique. On entering the room the attention is at once arrested by the bronze bier, or funeral couch, with 6 legs, found at Cervetri, the ancient Cære, in the sepulchre which was excavated in 1826 by Monsignore Regolini and General Galassi, from whom it derived the name of the Regolini-Galassi tomb, as will be described in our account of Cervetri. Near it are several tripods, each supporting a caldron decorated with dragons' and lions' heads, and a bronze tray, supposed to have served as an incense-burner. Among the other treasures of this chamber may be mentioned the statue of a boy wearing the bulla, found at Tarquinii, having an Etruscan inscription on the left arm;—a statue of a warrior in armour, found at Todi in 1835; the helmet is a restoration, the coat of mail, which is beautifully worked, bears an Etruscan or Umbrian inscription on the girdle, supposed to be the name of the artist;—a very beautiful *cista mistica*, found at Vulci, with handles formed of female figures riding upon swans, and decorated with exquisite reliefs representing the combat of Achilles and the Amazons; this cista contained, when found, various articles of a lady's toilette, hair-pins,

rouge, 2 bone combs, a mirror, now preserved in one of the glass cases in the recess of the window, &c.;—a small statue of Minerva, winged, with an owl in her hand, found at Orte;—several braziers from Vulci, with tongs, rakes, and shovels;—a statue of an Aruspex, in his sacrificial costume, with an Etruscan inscription on his left thigh, found near the Tiber;—a war chariot of Roman times, found amongst the ruins of the Villa of the Quintilii, on the Via Appia; it is elaborately ornamented, and, with the exception of the pole and wheels, which are modern restorations, it is so perfect, that doubts of its antiquity were long entertained. By the side of the car are 2 fragments of colossal statues: the one, a portion of an arm, found in the harbour of Civita Vecchia, and is considered to equal any ancient work in metal which has come down to us; it probably belonged to the colossal statue of Trajan, represented as Neptune, which existed there; the second, a portion of the tail of a gigantic dolphin found at the same time, and supposed to have formed a part of the same colossal marine group. Arranged round the walls are several circular shields in bronze, found in the Regolini-Galassi tomb with the objects already described; some of them are 3 ft. in diameter;—another shield found at Bomarzo, of the same size, with a lance-thrust though it, and its wooden lining and leather braces still perfect; a bronze hand studded with gold nails; several helmets, spears, battle-axes, cuirasses, greaves, and other pieces of armour; a very curious bronze vizor; a long curved Etruscan trumpet or *pitieus*, such as we see represented in the painted bas-reliefs of the tombs at Cervetri; some fans: numerous beautiful candelabra, of great variety of form; and an almost countless collection of *specchj*, or mirrors, many of which are highly polished, some gilt on the concave sides, and others ornamented with engraved figures or inscriptions. In cases placed in different parts of the room are most curious collections of household utensils—flesh-hooks, cups, caldrons, strainers, jugs, locks, weights, handles of furniture richly ornamented; a series of idols in black earthenware, found at Cære; small figures of animals; comic masks; strigils, or scrapers, used in the baths; hair-pins; coins; stamped clay-pieces, supposed to be Etruscan money; a pair of jointed clogs, the frame-work of bronze, with a wooden lining, found at Vulci; writing implements of various kinds; and last, though not the least in interest, an *Alphabet*, scratched on a vase, or ink-bottle, of common terra-cotta, and arranged in single letters and in syllables, so that it might serve both as an alphabet and a spelling-book. This remarkable relic was found in one of the tombs of ancient Cære; it has 25 letters, supposed to be of the Pelasgic character, read, unlike the Etruscan, from left to right. Lepsius regards it as the most ancient known example of the Greek alphabet and its arrangement, and the letters as the most ancient forms of the Greek characters. Among its other peculiarities, the letters H and Ω are altogether wanting. The *Jewellery* is contained in a stand in the centre of the room, which revolves on a pivot for the convenience of visitors. The compartments into which it is divided contain a miscellaneous collection of gold ornaments, most varied and beautiful. The extent of the collection is surprising when it is considered that most of the objects in it were found in the single Regolini-Galassi tomb at Cervetri. The gold and silver filigree of Genoa, the chains of Venice and Trichinopoly, do not surpass them in minuteness of execution, and rarely approach them in taste. The patterns of the female ornaments are exquisitely beautiful, and might be worn as novelties in any court of modern Europe. In one compartment are wreaths for the head, chaplets for the priests and magistrates, and bands for the female head-dress; some are simple fillets, while others are composed of leaves of ivy, myrtle, and olive, most delicately wrought. In other compartments are necklaces, bracelets, earrings, and armlets of solid gold,

in every variety of pattern; many of them are elastic, and several are in the form of a serpent, either single or coiled. The bullæ, or amulets, worn on the breast, are of large size, and elaborately worked. The rings are of various kinds; some are set with precious stones, others are jointed, others are simply composed of scarabæi set on a swivel. The earrings are even more varied in their patterns; some consist of a single stone set in gold, while others are in the form of a ram's head, a bird, or other animals. The fibulæ for fastening the toga, the chains for the neck, the gold lace, &c., are so beautiful and minute in workmanship, that modern skill can produce few specimens of equal delicacy. One of the most remarkable objects in this table is the embossed breastplate of the warrior buried in the sepulchre. It is of gold, with fibulæ of an elaborate description. Among the silver articles are cups and vases, decorated with reliefs of an Egyptian character, some of which are inscribed with the name "Larthia" in Etruscan letters. In an adjoining glass case is a collection of Roman bronzes and glass, discovered at Pompeii in 1849 during an excavation at which Pius IX. was present; there are some good pieces of window-glass, a marble bas-relief of Alexander and Bucephalus, and an iron spade similar in form to those used at this day in England. *Tenth Chamber.* A passage containing a series of Roman water-pipes in lead, dug up near the aqueduct of Trajan, close to the Porta Aurelia; a bronze statue of a boy found near Perugia, having an Etruscan inscription on the leg, and holding a bird in his hand; and an Etruscan urn, with an inscription, from Vulci, leads us to—*Eleventh Chamber*, or *of the Tombs* (10), in which are preserved copies upon canvas of the paintings discovered in the principal tombs of Tarquinii, and in the Painted Tomb of Vulci; they do not give the complete series of any single tomb, but are a selection of the choicest subjects. The Etruscan paintings here copied are noticed in our account of Tarquinii, at the close of this volume. The Vulci paintings are from one of the few painted tombs discovered on that site. As this tomb is now entirely destroyed, and as the paintings at Tarquinii are rapidly perishing from damp and exposure to the atmosphere, these copies are of great value as representations of costume and domestic manners. On one we see a boar-hunt, with huntsmen in full chace; in another a horse-race, with the judges, the stand, the prize, and all the anxiety of the start; on a third is represented a death-bed scene of touching interest; on others are various dances, games, funeral feasts, and religious ceremonies. This room also contains several red and brown fluted jars for oil and wine from Veii and Cære; a sarcophagus in the form of an Ionic temple, with an inscription recording the name of Tanaquil (Thanchvilus); an inscribed cippus in the form of a millstone; earthen braziers; some specimens of Etruscan sculpture in marble; an inscription of A. D. 305 found at Vulci, interesting as fixing the name of the site, &c.—Returning through the Hall of the Bronzes, is the *Twelfth Chamber*, off which is a facsimile of an unpainted tomb; it is entered by a low door, and guarded on each side by lions couchant from Vulci. It is divided in the interior into 2 vaulted cells with 3 couches, on which the bodies were placed, while on the walls are hung vases, tazze, and other objects of domestic use. In a glass case in the centre of this chamber are several handsome vases in bronze, some of a peculiar yellow metal, one a kind of *patera*, with an Etruscan inscription. Most of these objects were discovered in a tomb of the family of the Herennii, near Bolsena. The singular bronze vase in the form of two cones joined by their summits, placed over this case, was found in the Regolini-Galassi tomb at Cervetri.

The Egyptian Museum, entered from the Museo Chiaramonti and Hall

of the Greek Cross, although inferior to many similar collections N. of the Alps, presents much interest. It was commenced by Pius VII., by a collection purchased from Andre Gaddi, and with various Egyptian antiquities formerly in the Capitoline and other museums: numerous additions have been made to it since then. It consists of 10 rooms, placed underneath the Etruscan collection. *First Room.*—Sundry Cuphic and Arabic inscriptions on the walls; a model of the great Pyramid, and some Steles. *Second Room* Several papyri in frames. *Third Room.*—Surrounded with glass cases containing small figures in stone and earthenware of Egyptian divinities. *Fourth Room.*—The smaller Egyptian bronzes, &c. *Fifth Room.*—Egyptian divinities, scarabæi, &c. *Sixth Room*, or semicircular hall, corresponding to the hemicycle of the Giardino della Pigna outside, surrounded by mummies and mummy-cases, and statues of the larger Egyptian divinities in granite and basalt. *Seventh Room.*—Smaller Egyptian divinities in stone, and a collection of Canopi and vases in oriental alabaster. *Eighth Room.*—A large hall, containing for the most part Roman imitations of Egyptian statues, for the most part from the Villa Adriana. They are not genuine Egyptian monuments, merely copies of the time of Hadrian. Their interest, therefore, consists in being illustrations of the art and taste of the period: as a work of art, one of the most remarkable is the colossal statue of Antinous, in white marble, and a recumbent figure of the Nile. *Ninth Room*—contains colossal statues of Egyptian divinities, chiefly of the lion-headed goddess Bubastes or Pasht. The two antique lions in granite formerly stood at the Fontana di Termini, near the Baths of Diocletian. From the Cartouches which are engraved on them, they appear to date from Nectanebo I., in the beginning of the 4th centy. B.C. The large female statue between these lions is supposed to represent a daughter of Rhamses II. or Sesostris. In another part of the room are statues of Ptolemy Philadelphus and his wife Arsinoë, with hieroglyphical inscriptions; they formerly stood in the Palace of the Senators at the Capitol, and were discovered among the ruins of the gardens of Sallust. *Tenth Room*, opening near the Hall of the Greek Cross.—2 fine mummy-cases in green basalt, and 4 richly painted ones in wood.

Returning to the Gallery of the Candelabras, described at p. 219, we enter that of

The *Arazzi* or *Tapestries of Raphael*, which are arranged in 3 halls, preceding the Gallery of Maps. They are called *Arazzi*, from having been manufactured at Arras in France. In 1515 and the following year Raphael designed 11 cartoons for the tapestries which Leo X. required to cover the walls of the Sixtine chapel. These cartoons were executed by Raphael himself, assisted by his pupil Francesco Penni; the English traveller will scarcely require to be informed that 7 of the number are preserved at Hampton Court Palace, having been purchased in Flanders by Charles I. The tapestries from these cartoons were executed under the direction of Bernhard van Orley, the pupil of Raphael, then resident in the Low Countries. Ten of the subjects represent the history of St. Peter and St. Paul; the 11th, of which all trace is lost, was the Coronation of the Virgin, for the altarpiece. A second series of 13 tapestries* was

* The tapestries of this second series were executed by order of Francis I. of France to decorate the basilica of St. Peter's on the occasion of the canonization of S. Francesco da Paola in 1579. They are generally known under the name of Arazzi della *Scuola Nuova*, to distinguish them from those exclusively from the designs of Raphael: as at present arranged the tapestries of both series are mixed together.

The *Arazzi della Scuola Vecchia*, exclusively from Raphael's designs, are—1. The Miraculous Draught of Fishes; 2. Christ delivering the Keys to St. Peter; 3. The Stoning of St. Stephen; 4. St. Peter healing the Lame Man in the Temple. 5. Death of Ananias; 6. The Conversion of St. Paul; 7. Elymas struck Blind; 8. St. Paul and

executed at a later period, by Giulio Romano and others of Raphael's pupils, but only partially from the great master's designs: they represent various events in the life of Christ, and some among the number are so much inferior to the first series, that there is little doubt of their being by his scholars. During the sack of Rome by the Constable de Bourbon, in 1527, these tapestries were seriously injured and stolen from the Vatican: they were restored in 1553 by the Constable Anne de Montmorency, but some valuable portions of them were lost for ever. They were again carried off by the French in 1798, and were sold to a Jew at Genoa, who burnt one of them for the sake of the gold and silver threads used in the bright lights. The speculation fortunately did not pay, and the Hebrew offered to sell the remainder; when they were purchased by Pius VII. in 1808. During the siege of 1849 they were again exposed to injury from the fire of the French artillery. Two balls penetrated the gallery, but fortunately one fell on the floor, and the other at the foot of the "Miraculous Draught of Fishes." *First Series.*—The 10 subjects of this series have suffered greatly from time, and are much faded, but the beauty of their composition is imperishable, and, considering the difficulty of the material, they are worked with surprising fidelity to the original designs. In the First Hall of the Arazzi, 310 feet long, preceding the Gallery of Maps, erected by Pius VIII., are the following: —1. The Death of Ananias; on the margin below, the return of Cardinal de' Medici, afterwards Leo X., to Florence in 1512. 2. Our Lord delivering the keys to St. Peter; and below, the flight of Cardinal de' Medici from Florence in 1494, disguised as a Franciscan friar. 3. Paul and Barnabas at Lystra; and below, the Farewell of St. Paul and St. John. 4. Paul preaching at Athens. 5. Our Saviour appearing in the Garden to Mary Magdalene. 6. The Supper at Emmaus. 7. The Presentation in the Temple. 8. The Nativity. 9. The Ascension. 10. The Adoration of the Magi. 11. Christ coming out of the sepulchre. 12. The Light of the Holy Spirit descending on the Apostles. 13. The Stoning of St. Stephen; and below, the return of Card. de' Medici to Florence as Papal Legate. 14. Paul in prison at Philippi during an earthquake, which is here represented by a giant in a cavern beneath. 15. An allegorical composition representing Religion between Justice and Motherly Love, by Van Orley and other pupils of Raphael.

A second Hall, or that beyond the Gallery of Maps, is for the present closed to the public, but may be seen on application to the custode in the Stanze of Raphael. 2. Paul healing the lame man in the Temple; below, Cardinal de' Medici made prisoner at the battle of Ravenna. 3. The Massacre of the Innocents, in 3 portions, part of the cartoons for which are now at the Foundling Hospital in London. 4. The Miraculous Draught of Fishes; and below, the entrance of Card. de' Medici into the Conclave, where he was elected Pope Leo X. 5. The Conversion of St. Paul. 6. Elymas struck blind; &c.

The *Gallery of Maps.*—This fine hall, 500 feet in length, is celebrated for its series of geographical maps of Italy and its islands, painted in the reign of Gregory XIII., 1572-1585, by the Dominican Friar Ignazio Danti, afterwards Bishop of Alatri. They are interesting chiefly as showing the geographical knowledge possessed at the period of the different provinces of the peninsula.

Beyond the Gallery of Maps and the Second Hall of the Arazzi is a series of

Barnabas at Lystra; 9. The Preaching of St. Paul at Athens; 10. St. Paul in Prison at Philippi.

The Arazzi della *Scuola Nuova*, by Raphael's pupils—1. The Massacre of the Innocents; 2. The Adoration of the Shepherds; 3. The Adoration of the Magi; 4. The Presentation in the Temple; 5. The Resurrection; 6. Christ in Hades; 7. Christ at Emmaus; 8. The Ascension; 9. The Descent of the Holy Spirit; 10. Religion, Justice, and Brotherly Love.

Rooms, formerly the Pinacotheca, but now converted into reception rooms where the Pope gives audience to ladies who are presented to his Holiness on Sundays. One of these apartments, with heavy panelled ceilings of the time of Gregory XIV., contains modern paintings of little merit; a second a series of Overbeck's drawings from the life of Christ: in a third are a number of modern paintings used on the occasions of the canonization of saints by Pius IX. The walls of the Great Hall forming a continuation of the Stanze of Raphael have been covered with frescoes by *Podesti*, relative to the promulgation of the dogma of the Immaculate Conception, the great event in the ecclesiastical life of Pius IX. On one side is the ceremony in St. Peter's on the occasion, on the other the history of this singular dogma. The portraits of the persons who took part on the occasion are the principal merit of these paintings, such as Card. Antonelli, the celebrated Father Passaglia, &c.; as works of art they are little deserving of notice, and present a melancholy contrast with the works of the great chief of the Roman school in the 4 Halls adjoining.

Stanze of Raphael.

The *Stanze* are 4 chambers opening out of the second range of Loggie. Before Raphael's visit to Rome Julius II. had employed Luca Signorelli, Pietro della Francesca, Pietro Perugino, Bramantino, Il Sodoma, Bernardo della Gatta, and other celebrated artists of the period, to decorate these halls. They were still proceeding with their task when Raphael was summoned by the pope in order to assist them. He was then in his 25th year, which fixes the date in 1508. The first subject which he painted here was the *Disputa*, or the Dispute on the Sacrament, in the Camera della Segnatura. The pope was so delighted with it, that he ordered the works of the earlier masters to be destroyed, in order that the whole might be painted by him. A ceiling by Perugino, to which we shall advert hereafter, was preserved at Raphael's intercession as a mark of respect to his master, but all the other works were effaced, with the exception of a few minor paintings on some of the ceilings by Il Sodoma. Raphael immediately entered upon his task, and the execution of the work occupied the great painter during the remainder of his life, which was too short to allow him to complete the whole. Those subjects which were unfinished at his death were executed by his pupils. The prevailing idea, which may be traced throughout these paintings, is an illustration of the establishment and triumphs of the Church from the time of Constantine. The subjects of the loggia were intended to be the types of the history of the Saviour and of the rise and progress of the Church; and hence the connected series has an epic character which adds considerably to its interest, and in a great measure explains the subjects. Those which seem to have less connexion with this scheme, as Philosophy, Theology, &c., are supposed to have been executed before Raphael had conceived the idea of making the whole work subservient to a comprehensive cycle of Church history. With the exception of the 2 figures of Meekness and Justice in the Sala di Constantino, all the paintings are in fresco. A few years after they were completed they were seriously injured during the sack of Rome by the Constable de Bourbon, whose troops are said to have lighted their fires in the centre of the rooms. In the last century they were carefully cleaned by Carlo Maratta; but the smaller compositions underneath the principal subjects were so much obliterated that he found it necessary to repaint many of them.

The Stanze are now entered (1866), on public days, from the Loggia of Raphael, and on others from the same

stairs that lead from the Courts of San Damasso to the Pinacoteca by the Loggia of Gregory XIII., where a person is in attendance from 9 to 3; a small fee will be expected. The order in which they thus stand is—the Sala di Constantino, the S. di Eliodoro, the S. or Camera della Segnatura, and the S. del Incendio del Borgo; but it will be better for the visitor to follow the reverse arrangement, as more chronological, although not strictly so.

The Camera della Segnatura, as we have already mentioned, was the first painted; the Stanza of Eliodoro and the S. del Incendio the next; and the Sala di Constantino the last, after the death of Raphael, and by his scholars.

I. The *Stanza of the Incendio del Borgo.*—The subjects of the paintings in this room are the glorification of the Church, illustrated by events in the history of Leo III. and Leo IV. The selection of these pontificates is supposed to be complimentary to the name of the then reigning pontiff, Leo X. The roof is remarkable for the frescoes of Perugino, which Raphael's affection for his master would not allow him to efface when the other frescoes of the early painters were destroyed to make room for his works. It contains 4 circular paintings, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and his glorification between Saints and Angels. The *walls* are partly painted by Raphael, and were completed in 1517. 1. *Incendio del Borgo*, representing the destruction of the suburb called the Borgo, or the Città Leonina, in the pontificate of Leo IV., A.D. 847. This district was inhabited by the Anglo-Saxon pilgrims, from whom, according to Anastatius, it derived the name of "Saxonum vicus." The same authority tells us that, in the language of these pilgrims, to whom he gives the name of *Angli*, the district was called *Burgus*, and that, in consequence of their carelessness, it was burnt to the ground. The Church tradition relates that the fire was approaching the Vatican, when the pope miraculously arrested its progress with the sign of the cross. In the background is represented a portion of the front of the old basilica of St. Peter's: in the balcony for the papal benediction is Pope Leo IV., surrounded by church dignitaries; on the steps below, the people who have fled to the sanctuary for shelter are raising their outstretched arms, in the act of imploring his intercession. On each side are the burning houses. On the rt. a group of men are endeavouring to extinguish the flames, while two fine female figures are bearing water to their assistance. On the l. are several groups escaping with their kindred. A group of distracted mothers and their children, in the centre of the composition, are earnestly stretching out their arms to the pope and imploring succour. The composition of this subject is of the very highest order: the forms and action of the principal figures bear evident marks of the influence of Michael Angelo. The details seem to have been suggested by the burning of Troy: the group on the l. of a young man carrying off his father recalls the story of Æneas and Anchises, accompanied by Ascanius and Creusa. A considerable part of this picture was painted by the scholars of Raphael: the group of Æneas was coloured by Giulio Romano. 2. Over the window, the *Justification of Leo III. before Charlemagne.*—The pope is represented clearing himself on oath of the calumnies thrown upon him by his enemies, in the presence of the emperor, cardinals, and church dignitaries. 3. The *Coronation of Charlemagne by Leo III.*: a fine composition, partly painted by Raphael, and partly, it is said, by Pierino del Vaga. The pope and emperor, as in the Incendio, are portraits of Leo X. and Francis I., as almost all the figures in the others are likenesses of persons belonging to the court of Leo X. 4. The *Victory of Leo IV.* over the Saracens at Ostia, painted from Raphael's designs by Giovanni da Udine. The chiaroscuro sub-

jects of this chamber are by Polidoro da Caravaggio: they are portraits of the princes who have been eminent benefactors of the Church. One of them will not fail to interest the English traveller: it bears the inscription, *Aistulphus Rex sub Leone IV. Pont. Britanniam Beato Petro vectigalem facit.* Ethelwolf was king of England during the reign of Leo IV. (845-857). The inscription confirms the opinion of those historians who regard him as the first sovereign of England who agreed to pay the tribute of Peter's pence to the Holy See. He is represented bearing his offering in a cup filled with coin; the other benefactors are Godefroy de Bouillod, Ferdinand the Catholic, Lothaire, and Charlemagne. The *doors* and *window-shutters* of all the Stanze are remarkable for their elaborate carvings by Giovanni Barile. They were carefully copied by Poussin at the command of Louis XIII., who intended to use them as models for the Louvre: they are supposed to have been executed partly from designs of Raphael. Of the intarsia work, by Fra Giovanni da Verona, little remains. The mosaics of the floor, representing vases of fruit and the four winds in the corners, are from an ancient Roman villa.

II. The *Camera della Segnatura*, or *delle Scienze*, often called the Chamber of the School of Athens, contains subjects illustrative of Theology, Philosophy, Poetry, and Jurisprudence, completed in 1511, after a labour of three years. The *roof*:—The arrangement of the compartments and several of the mythological figures and arabesques had been completed by Sodoma, before the arrival of Raphael, who preserved them without change. The subjects painted by Raphael are the circular pictures containing the allegorical figures of the Virtues just mentioned, and a corresponding number of square ones illustrating their attributes: thus we have Theology and the Fall of Man, Poetry and the Flaying of Marsyas, Philosophy and the Study of the Globe, Justice and the Judgment of Solomon. They are in Raphael's second manner. The *walls*:—The four subjects on the walls are arranged immediately under the allegorical figures on the roof, with which each subject corresponds. 1. *Theology*, better known as the Dispute on the Sacrament, suggested by the "Triumphs" of Petrarch. In the centre of the picture is an altar, with the eucharist overshadowed by the dove, as the symbol of Christ on earth: the fathers of the Latin Church, St. Gregory, St. Jerome, St. Ambrose, and St. Augustin, sit on either side of it. Near them are the most eminent theologians and divines; while at each side is a crowd of laymen attentively listening to the tenets of the Church. These groups are remarkable as containing several interesting portraits; Raphael has represented himself and Perugino in the background, on the l.; near them, the figure leaning on a parapet and holding a book is Bramante; in the rt. corner is Dante in profile crowned with laurel; near him are St. Thomas Aquinas and Duns Scotus. On the same side is Savonarola, immediately behind Dante, in a black cowl. The pope in front is Sixtus IV. In the upper part of the composition are represented the Trinity, with the Virgin and St. John the Baptist in glory, surrounded by a group of 10 majestic figures, representing patriarchs and the evangelists; the Saviour and the evangelists have gold glories, in the manner of the older masters. Underneath this composition are 3 chiaro-scuros, by Pierino del Vaga, the central one representing the Angel appearing to St. Augustin on the sea-shore, and warning him not to inquire too deeply into the mysteries of the Trinity. 2. *Poetry*, represented by Mount Parnassus, with Apollo and the Muses, and an assemblage of Greek, Roman, and Italian poets. Apollo is seated in the midst of the picture playing on a violin, and surrounded by the Muses and the epic poets; on his rt. are Homer, Virgil, and Dante, in a red robe, and crowned with laurel. Homer, a fine inspired

figure, is reciting, while a young man is engaged in writing down his inspirations. Below these, and on each side of the window, are the lyric poets; on one side is Sappho holding a scroll which bears her name, and addressing a group of four figures, representing Corinna, Petrarch, Propertius, and Ovid, a fine tall figure, in a yellow dress. On the other side of the window is Pindar, a venerable old man, engaged in earnest conversation with Horace. Close by are Callimachus, with his finger on his lips, and a beardless figure, supposed to be Sannazzaro. Above these is Boccaccio. Near this fresco is inscribed the date 1511. 3. *Philosophy*, well known by the popular name of the "School of Athens." A Portico, or Temple, of imposing architecture, is crowded with the greatest philosophers of ancient times. On a flight of steps in the centre of the composition stand Plato and Aristotle, holding a volume in the act of disputation, and surrounded by the most celebrated followers of the Greek philosophy. Plato, as the representative of the speculative school, is pointing towards heaven; Aristotle, as the founder of the ethical and physical philosophy, points towards the earth. On the l. is Socrates, explaining his doctrines to Alcibiades and other disciples. In the foreground and on the lower platform are the philosophers of lesser note. On the l. is Pythagoras writing on his knee, surrounded by Empedocles and other followers; one of these wears a turban, and another holds a tablet inscribed with the harmonic scale: behind him a youthful figure in a white cloak, with his hand in his breast, is supposed to be the portrait of Francesco Maria della Rovere, duke of Urbino, the friend and patron of Raphael, and the nephew of Julius II. On the rt., Archimedes, under the likeness of Bramante, is represented tracing a geometrical figure on the floor, surrounded by a group of graceful youths attentively watching the progress of the demonstration: the young man in blue by his side is Federigo II., duke of Mantua. Behind this group, in the angle of the picture, are Zoroaster and Ptolemy, one holding a celestial and the other a terrestrial globe, as the representatives of Astronomy and Geography: they are both in the act of addressing two figures in the background, which are Raphael himself and his master Perugino. Between this group and that of Pythagoras a solitary and half-naked figure on the steps is Diogenes. This masterly composition contains 52 figures, all characterised by the variety and gracefulness of their attitudes, and their masterly connexion with the principal action of the picture. The arrangement of the subject may be regarded as a proof of the learning of the period: there is abundant evidence that Raphael, although a very young man, was well versed in the history of ancient times; he was also probably assisted by the learned men who lived at the court of Julius II. in the details of the composition, and a letter is preserved in which he asks the advice of Ariosto on the leading argument of the picture. The original cartoon, from which some slight variations may be traced, is preserved in the Ambrosian library at Milan; some of the old engravings converted it into Paul preaching at Athens, and altered several of the figures to correspond with that subject. One of the historical chiaroscuros underneath, by Pierino del Vaga, represents the death of Archimedes while absorbed in his studies. During the siege of Rome in 1849, one of the French balls penetrated this chamber, and slightly damaged a corner of the vaulting. 4. *Jurisprudence*, represented in three compartments: in the first over the window are three allegorical figures of Prudence, Fortitude, and Temperance; the first has two faces, one with youthful features, the other with those of bearded old age, indicative of her knowledge of the past and future. On one side of the window, underneath the figure of Fortitude, Justinian is presenting the Pandects to Tribonian, in allusion to the civil law; on the other, under Temperance, Gregory IX.

delivers the Decretals to an advocate of the Consistory, in allusion to the canon law. The arrangement of this subject, in which law is made dependent on morals, seems to have been suggested by the ethics of Aristotle. The pope is the portrait of Julius II.; near him are Cardinal de' Medici, afterwards Leo X., Cardinal Farnese, afterwards Paul III., and Cardinal del Monte, Julius III.

III. *Stanza of Heliodorus*, finished in 1514: the subjects illustrate the triumphs of the Church over her enemies, and the miracles by which her doctrines were substantiated. The *roof* is arranged in 4 compartments, containing subjects from the history of the Old Testament: the Covenant of Abraham, the Sacrifice of Isaac, Jacob's Dream, and the Appearance of God to Moses in the fiery Bush. The *walls*:—1. The *Expulsion of Heliodorus from the Temple*, taken from the 2nd chapter of the 2nd book of Maccabees, an allusion to the successful efforts of Julius II. in liberating the States of the Church from the enemies of the papal power. In the foreground is Heliodorus with his attendants in the act of bearing away the treasures of the temple, and flying before the "horse with the terrible rider," and the two youths who are scourging them with rods. Heliodorus himself has fallen beneath the feet of the horse on which sits the avenging angel, who drives them from the temple. In the background is Onias the high-priest, at the altar, praying for the divine interposition. In the l. of the fresco is a group of amazed spectators, among whom is Julius II., borne by his attendants on a chair of state, and accompanied by his secretaries; one of the bearers in front is a portrait of Marcantonio Raimondi, the celebrated engraver of Raphael's designs; the person with the inscription "Jo. Petro de Folicariis Cre-Cremonen." in his hand was the Secretary of Briefs to Julius II. "Here," says Lanzi, "you may almost fancy you hear the thundering approach of the heavenly warrior and the neighing of his steed; while in the different groups who are plundering the treasures of the temple, and in those who gaze intently on the sudden consternation of Heliodorus, without being able to imagine the cause, we see the expression of terror, amazement, joy, humility, and every passion to which human nature is exposed." The whole of this fine composition is characterised by the exceeding richness of its colouring: in this respect the Heliodorus and the Miracle of Bolsena are justly regarded as the very finest productions in the series. The Heliodorus shows how far Raphael had profited by the inspirations of Michel Angelo, but he has here combined the dignity of form, the variety and boldness of the foreshortening, which characterise the work of that great master, with a grace and beauty of sentiment peculiarly his own. 2. The *Miracle of Bolsena*, illustrating the infallibility of the doctrines of the Church by the representation of that celebrated miracle. Over the window is the altar, with the officiating priest regarding the bleeding wafer with reverential astonishment; behind him are the choir-boys and the people pressing forward with mingled curiosity and awe. On the other side of the altar is Julius II. praying, attended by two cardinals, one of whom is Raf. Riario, and below 4 bearers of the Pope's *Sedia Gestatoria*, with a masculine-looking female, evidently a portrait. This fresco was the last work completed by Raphael during the reign of that warlike pontiff. 3. *S. Leo I. preventing Attila's entrance to Rome*, in allusion to the victory of Leo X. over Louis XII. at Novara in 1513, in driving the French out of Italy. On the rt. of the picture Attila is represented in the midst of his cavalry shrinking in terror before the apparition of St. Peter and St. Paul in the heavens; his followers are already flying in amazement. On the other side is the pope, attended by two cardinals and the officers of his court; their calm expression contrasts strongly with the wild terror of the Huns. The pope is a portrait of Leo X.; he may

also be recognised as one of the attendant cardinals, which has been adduced as a reason for supposing that the painting was commenced in the reign of Julius II., while Leo was yet Cardinal de' Medici. On the l. of the pope are three figures on horseback: the one in a red dress on a grey horse is supposed to be a portrait of Perugino, the crossbearer to be Raphael himself. 4. The *Deliverance of St. Peter*, an allusion to the liberation of Leo X., while cardinal and papal legate at the court of Spain, after his capture at the battle of Ravenna. It is remarkable for the effect of the 4 lights. Over the window, the angel is seen through the gratings of the prison awakening the Apostle, who is sleeping between the two soldiers. The interior is illumined by the rays of light proceeding from the angel. On the rt. of the window the angel is leading St. Peter from the prison while the guards are sleeping on the steps; the light, as in the former case, proceeds from the person of the angel. On the other side of the window the guards have been alarmed and are rousing themselves to search for their prisoner; one holds a torch, from which, and from the moon shining in the distance, the light of the group is derived. Vasari tells us that one of the frescoes painted in the Stanze by Pietro della Francesca was destroyed to make room for this picture. The chiaroscuro subjects in this chamber are subjects allegorical to the reigns of Julius II. and Leo X. The mosaics on the floor are ancient, but rude in execution, the best portion being the Medusa's head in the centre. One of the borders consists of the rostra of galleys under a series of arches.

IV. *Sala of Constantine.*—This large hall was not painted until after the death of Raphael. He had prepared the drawings, and had begun to execute them in oil. The figures of Justitia and Mansuetudo, on each side of the great painting, were the only portions of the composition which he actually painted, for the work was interrupted by his death, and ultimately completed in fresco by Giulio Romano, Francesco Penni, and Raffaelle del Colle. The subjects are illustrative of the establishment of the Church, and their mode of treatment seems to have been suggested by the frescoes of Pietro della Francesca in the ch. of S. Francesco at Arezzo. 1. The *Defeat of Maxentius by Constantine at the Milvian Bridge*, entirely designed by Raphael, and executed by Giulio Romano; the largest historical subject ever painted. No other composition by Raphael contains such a variety of figures, such powerful and vigorous action, such animation and spirit in every part of the picture. Bellori says that he appears to have been borne along by the energy of the warriors he was painting, and to have carried his pencil into the fight. It represents the moment when Maxentius in his retreat is driven into the Tiber by Constantine, whose white horse rushes forward as if partaking of the energy of his rider. One body of the troops of Maxentius is flying over the bridge in disorder, while another on the l. hand is gallantly sustaining the last struggle of despair. In the midst of this tumultuous scene an old soldier is seen raising the dead body of a young standard-bearer, one of those touching episodes which are so peculiarly characteristic of the gentle spirit of the master. The ugly dwarf in one corner is Gradasso da Norcia, celebrated in the poetry of Berni. The colouring, on the whole, is rough and dusky in the middle tints, but very powerful in parts. Lanzi says that Poussin praised it as a fine specimen of Giulio's manner, and considered the hardness of his style well suited to the fury of such a combat. 2. The *Cross appearing to Constantine* while addressing his troops prior to the battle. This and the succeeding subjects are the least interesting of the series: it is said that many deviations were made from Raphael's designs, and several episodes may be recognised which could not have entered into any composition dictated by his genius. In

the background are several ancient Roman monuments — the Moles of Hadrian, the Pyramid of Caius Cestius, &c. The execution of this subject is by Giulio Romano. 3. The *Baptism of Constantine by St. Silvester*, painted by Francesco Penni (Il Fattore), in 1524, who has introduced his portrait in in a black dress with a velvet cap. This painting contains also a portrait of Baldassare Castiglione, dressed in black, and leaning against a column; and a view of the Baptistery of the Lateran 340 years ago. 4. *Constantine's donation of Rome to the Pope*, painted by Raffaelle del Colle, has an interesting view of the old Basilica of St. Peter's. The 8 figures of popes between these 4 large paintings are said to be by Giulio Romano. The chiaroscuro subjects are by Polidoro da Caravaggio; the Triumph of Faith on the roof is an inferior work by Tommaso Lauretti; the other paintings of the vault are by the Zuccheri. During the siege of Rome in 1849 a French musket-ball passed through the window of this chamber, but did no further damage than the erasure of half of the letter T in the inscription, "SIXTUS V. Pont." The mosaics which form the floor of this hall were discovered near the ch. of the Scala Santa, on the Lateran, in 1853, and placed here by order of Pius IX.; the arrangement is different from what it was in the ancient edifice, to adapt it to its present site.

From the Sala of Constantine a low door leads into the *Anticamera delle Stanze* (1), or *Sala degli Chiaroscuri*, originally painted by Raphael: the Apostles are by G. d'Udine, but have been ruined by C. Maratta's restorations; the other frescoes by the Zuccheri and their school. From here open the Chapel of San Lorenzo on one side, and the Loggia of Raphael on the other; the former is not open to the public, but can be seen on application to the custode of the Stanze.

Capella di San Lorenzo (2).—This little chapel is interesting in the history of art for its frescoes by *Fra Angelico da Fiesole*. It was built by Nicholas V. as his private chapel, and, as we have already remarked, is probably the only decorated portion of the Vatican palace which is older than the time of Alexander VI. The frescoes represent different events in the lives of St. Stephen and St. Lawrence. Those on the walls are—*First or Uppermost Series in the Lunettes:* 1. The Ordination of Stephen. 2. Stephen distributing charity; 3. His preaching, a beautifully expressive composition; 4. His appearance before the Council at Jerusalem; 5. His being dragged to Execution; 6. The Stoning of the Martyr. *Second or Lower Series:* 1. The Ordination of St. Lawrence by Sixtus II., under the likeness of Nicholas V.; 2. The Pope delivering to him the Church treasures for distribution among the poor; 3. Their Distribution by St. Lawrence; 4. The Saint carried before the Prefect Decius; 5. His Martyrdom, A.D. 253. Upon the pilasters on each side of the lower course of frescoes are 4 Fathers and 4 Doctors of the Church, two of whom, SS. Athanasius and Chrysostom, transferred to canvas, are nearly obliterated, the others have been badly restored; on the *roof* are the 4 Evangelists with their symbols. Most of these interesting works have been well preserved; Lanzi says that all critics were delighted to bestow upon them the highest praise. It is related that, so completely had these beautiful frescoes been forgotten or lost sight of in the last century, that, when search was made by Bottari to discover them after Vasari's indications, it was necessary to effect an entrance to the chapel through the window; and we have it on the authority of Goethe that it was one of the merits of a German artist then residing at Rome, in exploring the labyrinths of the Vatican, to have discovered the chapel of Nicholas V. The paintings were restored under the superintendence of Camuccini in the reign of Pius VII.

The *Loggie* were begun by Julius II., from the designs of Bramante, and completed by Raphael in the pontificate of Leo X. They form a triple portico, of

which the 2 lower stories are supported by pilasters, and the third by columns. The only part painted by Raphael is that which faces the city, on the middle tier. The two other sides in continuation were added by Gregory XIII. and his successors, in order to complete the uniformity of the court of San Damaso. The Loggia of the lower story is covered with stuccoes and arabesques, executed by *Giovanni da Udine* from the designs of Raphael, the restoration of which has recently been completed by Sig. Mantovani, with great talent and success. The vaults of the small domes, in which are figured the devices of Leo X., the Medicean tricoloured Prince of Wales's feather, and the oxen-yoke, are particularly varied and elegant for their decorations. The second story contains the celebrated frescoes which have given to it the name of the "Loggia of Raphael." It is divided off into 13 arcades, sustained by pilasters covered with stucco ornaments and arabesques painted by *Giovanni da Udine*, from the designs of *Raphael*, who is said to have derived the idea from the then recently discovered paintings beneath the Baths of Titus. Nothing can surpass the grace and delicacy of these decorations: figures, flowers, animals, mythological subjects, and architectural ornaments are combined with the most delightful fancy; and though seriously injured by the troops of Charles V. and by the restorations of Sebastiano del Piombo, they are full of interest. Each coved vault of the 13 arcades contains 4 subjects connected with some particular epoch of Scripture history, executed from Raphael's designs by Giulio Romano, Pierino del Vaga, Pellegrino da Modena, Francesco Penni, and Raffaelle del Colle. There are, therefore, 52 subjects in all. Of these, 48, being those of the first 12 arcades, represent different histories of the Old Testament; the last 4 are taken from the New, and serve to connect the typical subjects of the former series with the establishment and triumph of the Church, represented in the paintings of the adjoining *Stanze*. The Old Testament subjects begin with the Creation, and end with the building of the Temple of Solomon; they stand in the following order.—1. The Creation of the World, executed by Raphael himself, as Lanzi tells us, in order to serve as a model for the rest. The four subjects consist of—The Separation of Light and Darkness, of Earth and Water, the Creation of the Sun and Moon, and of Animals; amongst the latter the fabulous unicorn and the one-horned rhinocerus have been introduced 2. The history of Adam and Eve. 3. The history of Noah. These 2 compartments are by *Giulio Romano:* the Eve in the Fall, on the second, is supposed to have been painted by Raphael himself. 4. Abraham and Lot; 5. Isaac; both by *Francesco Penni*. 6. Jacob, by *Pellegrino da Modena*. 7. Joseph; 8. Moses; both by *Giulio Romano*. 9. A continuation of the same subject, by *Raffaelle del Colle*. 10. Joshua; and 11. David, by *Pierino del Vaga*. 12. Solomon, by *Pellegrino da Modena*. 13. New Testament subjects,—the Adoration of the Magi, the Adoration of the Shepherds, the Baptism of the Saviour, and the Last Supper, by *Giulio Romano*. Lanzi justly says that "the exposure of the gallery to the inclemency of the weather has almost reduced it to the squalid appearance of the ancient grotesques; but they who saw it after it was finished, when the lustre of the gilding, the snowy whiteness of the stuccoes, the brilliance of the colours, and the freshness of the marbles, made it resplendent with beauty on every side, must have been struck with amazement as at a vision of Paradise. Vasari says much of it in these few words, that "it is impossible either to execute or imagine a more beautiful work." The other 2 wings of this tier have less interest by the side of these beautiful compositions: they contain a series of frescoes in continuation of the New Testament history, painted by *Sicciolante da Sermoneta, Tempesta, Lorenzo Sabbatini*, &c. Those in the gallery forming the

continuation of the Loggia of Raphael, and which were executed in the time of Gregory XIII., have been recently very judiciously restored by Signor Mantovani: the 3rd portion, next the Pope's apartments, hitherto neglected, has been painted by the same talented artist, and offers one of the best examples of modern pictorial decoration in Rome. The square subjects, representing the Passion of our Saviour, are by Prof. Consoli; the views of modern monuments of Rome erected during the reign of Pius IX., the groups of animals, birds, fishes, &c., and the arabesque ornaments, entirely from studies of Sig. Mantovani. Some of the carved doors, which date from the time of Leo X., are fine specimens of sculpture in wood. The uppermost Loggie, on which the Pinacotheca opens, was painted in the pontificate of Clement VII. with maps and landscapes; that on the side which overlooks the city, and from which there is a fine view, was restored under Gregory XVI., the walls being covered with maps of European countries.

[The Stanze and the Museum are open to the public on Mondays, except on holidays, from 12 to 3 o'clock, in the winter and spring. They may, however, be seen on any day by applying to the *custodes*, who will expect a gratuity; the Gallery of Pictures every day except Monday. To see the statues by torchlight an application must be made to the major-domo, through the consul or a diplomatic agent, which is never refused; his order will admit 12 persons on each evening. The fee to the custode on this occasion is 8 to 10 scudi. The Swiss guard expect 1 scudo, and the wax torches which are required cost nearly 5 scudi more.]*

* These excursions are best arranged at Spithöver's and Piale's libraries, where the names of persons are set down, until a sufficient number to constitute the party offers. The charge for 13 persons, everything included, is 18 scudi, which is distributed in fees to the attendants, Swiss Guards, and in payment for the wax torches. The excursion embraces all the halls except those of the Candelabras, the Egyptian, and Etruscan Museums.

† Pinacotheca, or Gallery of Pictures.

Although the Vatican Pinacotheca does not contain in all 50 pictures, it has more real treasures of art than any collection in the world. The Transfiguration, the Madonna da Foligno, and the Communion of St. Jerome, are a gallery in themselves; it is rather an advantage, perhaps, that there are so few inferior works to distract the attention of the visitor from these chefs-d'œuvre. The collection, which was formerly placed in a series of small ill-lighted rooms at the extremity of the 2nd Gallery of the Arazzi, and between the latter and the Stanze of Raphael, has been removed to a handsome suite of halls, forming the part of the palace erected by Gregory XIII., and opening out of the upper Loggia, where the pictures are seen to much more advantage. Instead of simple numbers, as formerly, the painter's name and the subject of the picture are affixed to each.

The annexed plan will be useful to the visitor in following our notice of the contents of the Pinacotheca.

Before the French invasion of the Papal States at the close of the last century, almost all the pictures in the Pinacotheca belonged to churches from which they were carried to the Louvre; and on being restored in 1815, instead of being returned to where they formerly stood, were retained by Pius VII., acting on the advice of Cardinal Consalvi and Canova, to form this now incomparable collection.

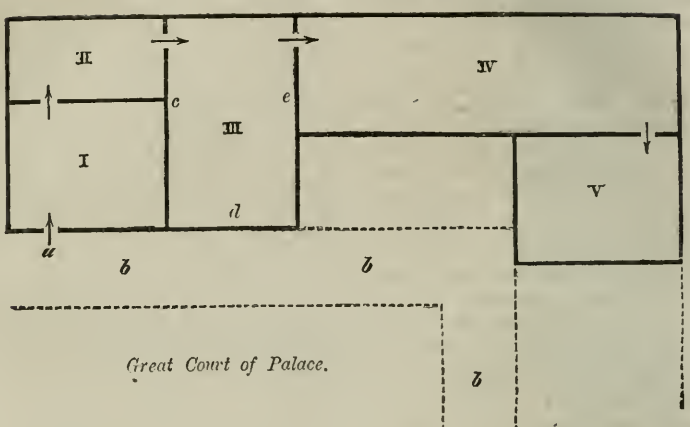
Room II.

Leon. da Vinci.—(I.) St. Jerome, a sketch.

Perugino. — (II.) St. Benedict, S. Placidus, and Sta. Flavia, formerly in the Benedictine ch. of S. Pietro de' Casinensi at Perugia, from which it was removed to the Louvre by the French.

Benozzo Gozzoli.—(III.) A predella with the miracles of St. Hyacinthus, consisting of several subjects.

PLAN OF THE PINACOTHECA AT THE VATICAN.



a. Entrance.
b b. Upper Loggia of Palace.
c. The Communion of St. Jerome.
d. The Madonna da Foligno.
e. The Transfiguration.

*Raphael.** — (IV.) The Christian Mysteries of the Annunciation, the Adoration of the Kings, and the Circumcision: 3 exquisite little subjects in Raphael's early manner, which originally formed the predella of the Coronation of the Virgin (No. XXVII.) in the 3rd room.

Andrea Mantegna.—(V.) A Pietà, an excellent and characteristic specimen of the master's style, formerly in the Aldrovandi Gallery at Bologna.

Fra Angelico da Fiesole. — (VI.) The legend of St. Nicholas of Bari represented in two predella pictures, formerly in the sacristy of S. Domenico at Perugia, from which they were carried by the French to Paris, where the third still remains.

F. Francia.—(VII.) The Virgin and Child, with St. Jerome, sadly retouched.

Raphael.—(VIII.) The 3 Theological Virtues, Faith, Charity, and Hope, beautiful circular medallions, with angels; these lovely subjects formed the predella to Raphael's picture of the Entombment now in the Borghese Gallery (see p. 278).

Benvenuto Garofalo. —(X.) A Holy Family; the Virgin and Child; St. Joseph and St. Catherine; formerly in the Picture Gallery at the Capitol.

Carlo Crivelli.—(XI.) One of the old Venetian masters. The dead Christ, the Mater Dolorosa, with St. John and the Magdalen.

* We have adopted throughout these Handbooks this spelling of the name of the great painter in preference to the more pretentious Raffaele, adopted by many modern writers on art; it is more consistent with the genius of our own language, and agrees better with that adopted by the great chief of the Umbrian school himself, who generally subscribed himself Raphaello.—See p. 305.

Guercino.—(XII.) The Incredulity of St. Thomas, a fine composition; the head of the Saviour is particularly grand.

Murillo.—(XIV.) The return of the Prodigal Son.—(XV.) The Marriage of St. Catherine of Alexandria with the Infant Christ; a lovely picture. Both these paintings were presented to Pius IX. by the Queen of Spain. An inferior work, the Adoration of the Shepherds, lately placed in this room, is attributed to the same master.

Guercino. — (XVI.) St. John the Baptist, formerly in the Capitoline Collection.

Room III.

Domenichino.—(XVII.) The Communion of St. Jerome.—This magnificent work, the undoubted masterpiece of Domenichino, is generally considered second only to the Transfiguration of Raphael, opposite to which it stands. The composition is remarkable for its unity and simplicity of action, which explain the subject at the first glance. It was painted for the ch. of the Ara Cœli, at Rome, but the monks quarrelled with Domenichino and placed the picture out of sight. They afterwards commissioned Poussin to paint an altarpiece for the ch., and, instead of supplying him with new canvas, they sent him the St. Jerome to be painted over. He not only refused to commit such sacrilege, but threw up his engagement, and made known the existence of the picture, declaring that he knew only 2 painters in the world, Raphael and Domenichino. To him therefore we are indebted for the preservation of this masterpiece of the Bolognese school. The painting afterwards belonged to the ch. of S. Girolamo della Carita, from which it was removed to Paris. St. Jerome, who died at Bethlehem, is represented receiving the sacrament from St. Ephraim of Syria, who is clothed in the vestments of the Greek Church: the deacon bearing the sacramental chalice wears the dalmatica, and the kneeling attendant holds the volume of the Gospels. Santa Paola, on her knees, kisses the hands of the dying saint. The Arab in a turban and in the background, and the lion, give variety to the composition, and identify it with the scene in which the action is laid. The landscape seen through the arch is very characteristic of Domenichino's style in this department of art. On the lower part of the painting is the inscription DOM: ZAMPERIUS BONON F.A., MDCXIV.

Raphael.—(XVIII.) The *Madonna da Foligno*, painted originally for the high altar in the ch. of the Ara Cœli, and transferred in 1565 to the convent of Sant' Anna, or *delle Contesse*, at Foligno. It was executed about the time (1512) when Raphael was engaged on the frescoes in the Stanze. The Madonna is represented with the Child seated on the clouds, surrounded by cherubs. Below, on one side, is St. Jerome, recommending to her protection Sigismondo Conti, a native of the town, uncle of the abbess of Foligno, and secretary of Julius II., at whose cost the picture was painted. On the other side are St. Francis and St. John the Baptist. Between these two groups stands an angel holding a tablet, which is said to have borne an inscription recording the names of the donor and the painter, with the date 1512. In the background is a city with a bomb falling on it—an allusion, it is supposed, to the preservation of S. Conti during the siege of Foligno, or from lightning. This picture is one of Raphael's most remarkable examples for the expression of character: the angel is the personification of beauty, and the figure of Sigismondo Conti has all the reality of life. In the St. Francis we see the fervour of devotion combined with the expression of those holy aspirations which were the characteristics of his life. The picture was taken to Paris, where it was transferred to

canvas (having been originally painted on wood), in doing which it was a good deal injured, and, what is still worse, considerably retouched; indeed, the outstretched arm of St. John appears to have been entirely repainted.

Raphael. — (XIX.) The TRANSFIGURATION, the last and greatest oil picture of the immortal master, and justly considered as the first oil painting in the world. It was undertaken, as Vasari tells us, to redeem his reputation, which had suffered from the numerous works whose execution he had intrusted to his pupils, and which were naturally inferior to those executed by his own hand. The Transfiguration was painted for the cathedral of Narbonne by order of Cardinal Giulio de' Medici, then archbishop of that city, and afterwards Clement VII.; it was not completed when the illustrious artist was cut off by death at the early age of 37, and was suspended over the couch on which his body lay in state, and afterwards carried before it at his funeral, while the last traces of his master-hand were yet wet upon the canvas.

"And when all beheld
Him where he lay, how changed from yesterday—
Him in that hour cut off, and at his head
His last great work; when, entering in, they look'd
Now on the dead, then on that masterpiece—
Now on his face lifeless and colourless,
Then on those forms divine that lived and breathed,
And would live on for ages—all were moved,
And sighs burst forth and loudest lamentations." *Rogers.*

For several years this picture stood in the church of S. Pietro in Montorio, from which it was removed to Paris by the French. On its return in 1815 it was placed in the Vatican, a compensation being granted to the church in the form of an annual stipend. The twofold action of the picture has been frequently criticised, but it appears to be in perfect accordance with the intention of the painter to produce a work in which the calamities of life should lead the afflicted to look to Heaven for comfort and relief. The upper part of the composition is intended to represent Mount Tabor; the 3 apostles are lying on the ground, unable to bear the light proceeding from the divinity of Christ, who is floating in the air with Moses and Elijah, as a personification of the power of the Lord and the source of Christian consolation. The scene below is a representation of the sufferings of humanity: on one side are 9 of the apostles; on the other a group of persons are bringing to them a demoniac boy. His limbs are fearfully convulsed, and every countenance wears an expression of terror. Two of the apostles point upwards to indicate the only Power by whom he can be cured. "In the fury of the possessed," says Lanzi, "in the steady faith of the father, in the affliction of a beautiful and interesting female, and the compassion evinced by the apostles, he has depicted the most pathetic story he ever conceived. And yet even all this does not excite our admiration so much as the primary subject on the Mount. There the figures of the 2 prophets and the 3 disciples are truly admirable; but still more admirable is that of the Saviour, in which we seem to behold that effulgence of eternal glory, that spiritual lightness, that air of divinity, which will one day bless the eyes of the elect. In the head of the Saviour, on which he lavished all his powers of majesty and beauty, we see at once the last perfection of art and the last work of Raphael." The figure of the demoniac boy is said to have been finished by Giulio Romano, as well as a considerable part of the lower portion of the picture. The 2 figures who are seen kneeling under the tree on the mount in adoration of the mysterious scene are St. Julian and St. Lawrence, introduced at the request of Cardinal de' Medici, as the patron saints of his father Giuliano, and of his uncle Lorenzo the Magnificent.

ROOM IV.

Titian.—(XX.) The Virgin and Child surrounded by Angels in the clouds, with various saints underneath: St. Sebastian, a fine figure, pierced with arrows; St. Francis with the cross, St. Anthony of Padua with the lily, St. Nicholas, St. Ambrose, and St. Catherine of Alexandria. The colouring of the St. Sebastian is of the finest kind, and the details of the dresses, &c., are elaborately worked. It was once semicircular at the top, which is said to have given it the effect it now appears to want: this upper part was removed, in order to make it a companion picture to the Transfiguration. In the middle is the inscription "Titianus faciebat," who painted it for the ch. of S. Nicola dei Frari at Venice.

Guercino.—St. Margaret of Cortona, recently purchased by Pius IX. for the gallery.

Titian.—(XXI.) A Doge of Venice—probably A. Gritti—a fine portrait, formerly in the Aldrovandi gallery at Bologna.

Antonio Buonvicino, called *Il Moretto da Brescia.*—The Virgin and Child enthroned, between St. Jerome and St. Bartholomew; a good specimen of the master.

Guercino.—(XXII.) The Magdalen, restored by Camuccini; painted for the ch. of the Convertite in the Corso.

Pinturicchio.—(XXIII.) The Coronation of the Virgin: below, St. Francis kneeling in the midst of the apostles and other saints in adoration, painted for the ch. of La Fratta in Perugia.

Perugino.—(XXIV.) The Resurrection, painted for the ch. of S. Francesco de' Conventuali at Perugia. The soldier flying in alarm is a portrait of Perugino, painted by Raphael, whom Perugino has represented as a young soldier asleep on the rt.

Giulio Romano and il Fattore or *F. Penni*—(XXV.) *The Madonna di Monte Luce*, painted for the convent of Monte Luce near Perugia. It was ordered in 1505, when Raphael was in his 22nd year; but the multiplicity of his engagements did not allow him to do more for many years than make a finished study for the picture, which was in Sir Thomas Lawrence's collection. His occupations increasing, he had only commenced the upper part of the composition shortly before his death: it was afterwards finished by Giulio Romano and Francesco Penni. It bears all the evidence of inferior hands, and can scarcely be classed among the works of the great painter. The upper part, painted by Giulio Romano, representing Christ crowning the Virgin in the heavens, is by far the best. The lower, representing the Apostles assembled round the tomb of the Virgin, is by Francesco Penni.

School of Perugino.—(XXVI.) *The Presepe*—The Adoration: the Virgin and Joseph are kneeling on each side of the infant Saviour; in the background on l. are the 2 shepherds and the 3 kings arriving with their attendants. The greater part of the picture is supposed to be the work of Pinturicchio and Lo Spagna; the head of Joseph and the 3 kings are attributed to Raphael. Some critics attribute the whole picture to *Lo Spagna.* In the new arrangement of the gallery, this picture, called *il Santo Presepe*, is attributed to Perugino, Raphael, and Pinturicchio; it was painted for the ch. of La Spinetta near Todi.

Raphael.—(XXVII.) The *Coronation of the Virgin*, painted for the ch. of the Benedictine Monastery of S. Pietro dei Cassinesi at Perugia. It is one of the earliest works of Raphael, and was executed during his residence at Città di Castello. The Virgin and the Saviour are throned in the heavens, surrounded by angels bearing musical in-

struments, and cherubs above. Below are the Apostles standing round the empty tomb, which seems to have suggested the idea imperfectly followed out by Francesco Penni in the picture No. XXV. The *Predella* once attached to this picture is preserved in room II. (No. IV.).

Perugino.—(XXVIII.) The Madonna and Child, throned, with S. Lorenzo, S. Louis of Toulouse, S. Hercolanus, and S. Constantius in adoration. This picture was formerly in the Palazzo Comunale at Perugia.

Sassoferrato.—(XXIX.) The Virgin and Infant Christ seated on the moon surrounded by angels.

M. A. Caravaggio.—(XXX.) The Entombment of our Lord, one of the finest specimens of light and shade, powerfully painted, but deficient in religious expression. It formerly stood in the Chiesa Nuova at Rome, and is copied in mosaic in the chapel of the Holy Sacrament in St. Peter's.

Nicolo Alunno, or *da Foligno*, a large Gothic altarpiece in several compartments: the Coronation of the Virgin by the Saviour in the centre; above an Ecce Homo, with Saints, Angels, Cherubs on either side, and portraits of the Doctors of the Church. On each side are full-length figures of six saints; whilst on the predella below are small figures of the Apostles and 15 female Saints. Painted in 1416, lately brought here from the Museum at the Lateran.

Melozzo da Forlì.—(XXXI.) Sixtus IV. giving audience; a fresco originally painted on the walls of the Vatican library, and removed by Leo XII. The figures are all portraits, and are full of character: the 2 figures on rt. and near the pope are his 2 nephews—Giuliano della Rovere, afterwards Julius II., in a Cardinal's dress, and Cardinal Pietro Riario in that of the monastic order to which he belonged. In the centre, the kneeling figure is Platina, Prefect of the library of the Vatican and the historian of the popes. In the background are 2 young men—Giovanni della Rovere, brother of Julius II.; and the tallest, in a blue dress, Girolamo Riario, nephew of Cardinal Pietro, who became celebrated in connection with the conspiracy of the Pazzi, and perished miserably in the castle of Forlì. This fresco was commissioned by him and by his brother the cardinal, to both of whom, while in possession of the sovereignty of his native city, Melozzo was indebted for encouragement and patronage.

Nicolo Alunno, another Ancona in 3 compartments; in the centre the Crucifixion with the 3 Marys, and on each side 2 Saints: also recently removed from the Lateran collection.

Room V.

Valentin.—(XXXII.) The Martyrdom of S. Processus and S. Martinianus, an imitation of Caravaggio by the ablest of his French pupils, but it seems hardly worthy of a place in this collection. It has been copied in mosaic in St. Peter's.

Guido.—(XXXIII.) The Crucifixion of St. Peter, a magnificent painting, classed among Guido's best works. It is said to have been painted in imitation of Caravaggio, and to have been so much admired that it procured him the commission for the Aurora in the Rospigliosi Palace.

N. Poussin.—(XXXIV.) The Martyrdom of St. Erasmus, the largest historical subject he ever painted. It is copied in mosaic in St. Peter's.

Baroccio.—(XXXV.) The Annunciation, frequently described as the masterpiece of Baroccio, who made himself an engraving of it. It is a beautiful composition. It formerly stood in one of the chapels of S. Maria at Loreto, but was carried to Paris in 1797. On its restoration it was retained in Rome, in exchange for a copy in mosaic.

Andrea Sacchi.—(XXXVI.) The miracle of St. Gregory the Great.

Baroccio.—(XXXVII.) The Ecstasy of S. Michelina is considered as one of Baroccio's finest works. It was formerly in the ch. of S. Francesco at Pesaro.

Paolo Veronese.—(XXXVIII.) St. Helena, the mother of Constantine, with the Vision of the Holy Cross.

Guido.—(XXXIX.) The Madonna and Child in glory, with St. Thomas and St. Jerome; the heads are beautiful.

Cesare da Sesto.—(XL.) The Virgin enthroned, called *The Madonna della Cintura*, between S. John and S. Augustin, signed and dated 1521. The expression of the saints is very fine.

Correggio.—(XLI.) Christ sitting on the clouds, with extended arms, surrounded by a host of angels: formerly in the Marescalchi Gallery at Bologna.

Andrea Sacchi.—(XLII.) S. Romualdo. The saint and his 2 companions are represented in the act of recognising the vision of the ladder by which his followers ascend to heaven, typifying the glory of his new order.

Library.

The entrance to the Library is by one of the doors on the l. near the extremity of the Galleria Lapidaria of the Museum, and may be visited every day from 12 to 3, on giving a gratuity to the custode.

The Vatican Library may be considered to have been founded by Nicholas V. (1447), who transferred to his new palace the manuscripts which had been collected in the Lateran The library at the death of Nicholas V. is said to have contained 9000 MSS., but many of them were dispersed by his successor Calixtus III. These losses were not repaired until the time of Sixtus IV., whose zeal in restoring and augmenting the library is celebrated by Ariosto and by Platina, who was appointed its librarian about 1480. The present building was erected by Sixtus V. in 1588, from the designs of Fontana, a new apartment having become necessary to receive the collections made by his immediate predecessors, and particularly by Leo X., who, like his father Lorenzo the Magnificent, had sent agents into distant countries to collect manuscripts. The celebrity of the library dates properly from the close of the 16th century, when the munificence of the popes was aided by the acquisition of other important collections. The first was that of Fulvius Ursinus in 1600, followed by the valuable collections of the Benedictine monastery of Bobbio, composed chiefly of Palimpsests. The library then contained 10,660 MSS., of which 8500 were Latin, and 2160 Greek. The Palatine library, belonging to the Elector Palatine, captured at Heidelberg by de Tilly, and presented to Gregory XV. in 1621 by duke Maximilian of Bavaria, was the next accession; it contained 2388 MSS., 1956 of which were Latin, and 432 Greek. In 1658 the Vatican received the library of Urbino, founded by duke Federigo, whose passion for books was so great, that at the taking of Volterra in 1472 he reserved nothing but a Hebrew Bible for his own share of the spoil. This collection enriched the Vatican with 1711 Greek and Latin MSS. In 1690 the Bibliotheca Alexandrina, the collection of Christina queen of Sweden, was added to the library; it comprehended all the literary treasures taken by her father Gustavus Adolphus at Prague, Wurtzburg, and Bremen, and amounted to 2291 MSS., of which 2101 were Latin and 190 Greek. Clement XI. in the beginning of the last century presented 55 Greek MSS. to the collection; and in 1746 it received the splendid library of the Ottobuoni family, containing 3862 MSS., of which 3391 were Latin and 474 Greek. About the same time it was augmented by 266 MSS. from the library of the Marquis Capponi.

The last addition of importance was that of 162 Greek MSS. from the convent of S. Basilio at Grotta Ferrata. At the peace of 1815 the late king of Prussia, at the suggestion of W. Humboldt, applied to Pius VII. for the restoration of some of the manuscripts which had been plundered from the Heidelberg library by De Tilly. A more favourable moment for this request could not have been chosen: the service rendered to the Church by the restoration of the pope to his throne was acknowledged by that enlightened and virtuous pontiff on all occasions; and in this instance the request of the king of Prussia was immediately answered by the restoration of many MSS. of great importance to the German historian. At the present time the Vatican Library contains in the Oriental collection 590 Hebrew, 787 Arabic, 80 Coptic, 71 Æthiopic, 459 Syriac, 64 Turkish, 65 Persian, 1 Samaritan, 13 Armenian, 2 Iberian, 22 Indian, 10 Chinese, and 18 Sclavonic manuscripts. The amount of the whole collection of Greek, Latin, and Oriental manuscripts is 23,580, the finest collection in the world. The number of printed books was not more than 30,000, though it had been loosely stated at double that figure, until the addition of the library of Count Cicognara, chiefly relative to the fine arts and their history, and, in 1855, of the collection of Cardinal Mai (6950 vols., and 292 MSS.), a munificent donation of Pius IX. to the Library of the Vatican. The library is open daily for study from 9 in the morning until noon, excepting during the recess, which begins on June 16th, and continues until Nov. On Thursdays, and on numerous feast-days, it is always closed to students, although generally open to visitors, and the accommodation is so limited that only those who wish to consult MSS. can find places. The printed books are little available for study; indeed, no catalogue of them appears yet to have been made. The fee to the custode who shows the library, for a party, is from 2 to 4 pauls.

The *Anteroom* (11) contains in a glass case a fine papyrus relating to funeral rites of the Egyptians; and two casts of columns with Greek inscriptions, found in the Triopeum of Herodus Atticus on the Via Appia (the originals are now in the Museum at Naples). A series of portraits of the cardinal librarians hang round this and the next room; that of Cardinal Giustiniani is by Domenichino, the most recent being that of the celebrated Cardinal Mai. In the adjoining one, called the Chamber of the Scribes, round which sit the principal librarian and assistants, in stalls decorated with intarsia-work by Frate Giovanni da Verona, are tables for persons admitted to study and consult the MSS. in the Library. The ceiling is painted by Paul Brill and Marco da Faenza.

The *Great Hall*, which is 220 ft. long, is divided by pilasters into 2 portions, and is decorated with frescoes by Scipione Caietani, Paris Nogari, Cesare Nebbia, and other artists; it underwent a complete restoration under Pius VI., and is one of the most magnificent halls of the kind. The beautiful marble pavement has been laid down by Pius IX. in place of the original one in red tiles, and which adds greatly to the splendour of the Hall. Attached to the pilasters and the walls are the painted cabinets or presses which contain the MSS.; these are shut with closed doors, so that a stranger might walk through the entire suite of apartments, and have no suspicion that he was surrounded by the first literary treasures in the world. Between the pilasters are placed several valuable modern works of art. Two fine tables of granite, supported by bronze figures by Valadier; a beautiful column of Oriental *alabastro fiorito;* 2 Candelabra of Sèvres china presented to Pius VII. by Napoleon; a fine vase from the same manufactory to Leo XII. by Charles X.; a vase of Malachite by the Emperor of Russia, and a very large specimen of the same valuable material by Prince Demidoff; two handsome vases

of Meissen porcelain, with views of the royal residences near Berlin, presented by the King of Prussia to Pius IX. in 1860; a fine vase of Oriental alabaster, made in Rome from a block presented by the Pasha of Egypt; the large vase in Sèvres porcelain, covered with Christian emblems in an early style, presented by the present Emperor of the French to Pius IX. on the occasion of the baptism of the heir to the Imperial throne, when it was used as the baptismal font; and a beautiful basin in Aberdeen granite, a gift from the late Duke of Northumberland to Cardinal Antonelli, and by him presented to the library. The frescoes on the walls represent on one side the foundation of the most celebrated ancient libraries, and on the other the different councils of the Church; those on the pilasters the inventors of the characters or letters used in expressing the principal known languages. Out of the great hall a door on the rt. leads into the *Archivio Secreto* (12), where are preserved the most interesting manuscript historical documents connected with the government of the popes, diplomatic correspondence, &c. The door leading into it is a fine specimen of modern *intarsia*-work, with views of 4 of the principal monuments erected during the reign of Pius IX.—the Viaduct of Lariccia, the Basilica of St. Paul's, and the tabernacles of the latter ch. and of the Lateran.

The *Galleries* which open from the extremity of the Great Hall, and which occupy a length of 1200 feet, contain also presses with the manuscripts; they are divided into several halls. Entering on the l., on each side are presses containing the MS. collections of Queen Christina of Sweden, on the outside of which have been painted the several monuments of Rome restored during the present pontificate. On the end wall of the second Hall is an interesting view of St. Peter's, as designed by Michel Angelo, surrounded with a square portico; and opposite another of the raising of the Vatican obelisk by Fontana. To these succeed 5 other halls: the first contains the continuation of the MS. collection; the 3 Halls (13, 14, and 15 of plan), forming the *Museo Cristiano*, follow. In the first, enclosed in cabinets, is an interesting collection of lamps, glass vessels, gems, personal ornaments, instruments for domestic use of the early Christians, chiefly from the Catacombs; there are also instruments of torture employed against the early sufferers for our faith, amongst which deserves notice a *plumbatum*, or copper ball, filled with lead and attached to a chain, found alongside the body of a Christian martyr in his tomb. Among the other objects are amber vessels with reliefs and Christian symbols, carvings in ivory. In the press marked No. 14 is the Diptychon Rambonense of Agiltrude, wife of Guido da Spoleto, a curious specimen of Italian art of the 9th century; in another a fine diptych of the 5th, on which may be seen one of the earliest representations of the Cross. Beyond this is the hall called the *Stanza dei Papiri* (14), containing a series of diplomas and charters from the 5th to the 8th centy., the oldest being of A.D. 469; on the ceiling and walls are historical frescoes by Mengs. The room (15) that follows contains a very interesting collection of Byzantine and mediæval Italian paintings to the end of the 15th century, and a Russian Calendar of the 17th, covered with minute figures, in the form of a Greek cross. Upon a column is placed a large gold cross, presented to the Pope recently by the King of Siam, with the miniature portrait of his bare-legged Majesty, a frightfully ugly old man. On the end wall is a fine crucifix in rock crystal, with three medallions, engraved in *intaglio*, the latter with scenes of our Lord's Passion. They were executed by a certain Valerius of Vicenza, and added to the Library by Pius IX. Opening out of the hall of Christian paintings, and on the rt., is an apartment of 2 rooms (16), very handsomely restored. The first, with the Samson slaying the Philistines, and carrying

off the Gates of Gaza, on the ceiling, painted by *Guido*, is specially destined to ancient frescoes, of which the most celebrated is that known as the *Nozze Aldobrandini*, found near the Arch of Gallienus, in 1606. It became the property of Clement VIII., and has from this circumstance been designated by the name of his family. For many years it was the chief ornament of the Villa Aldobrandini, and was considered the most precious specimen of ancient painting, until the discoveries at Herculaneum deprived it of that pre-eminence. Many celebrated painters made it the object of their study, and a copy by Poussin is preserved in the Doria gallery. Although injured by restoration, it was considered so valuable in 1818 that it was purchased of Cardinal Aldobrandini by Pius VII. for 10,000 scudi. It represents, in the opinion of Winckelmann, the Marriage of Peleus and Thetis. The composition consists of 10 figures: the bridegroom is sitting at the foot of a richly-carved couch, on which sits the bride, attired in white drapery, accompanied by a female, who seems to be advising with her; on the extreme l. of the picture a priest and two youths are standing at a circular altar preparing for the lustral offering. Between them and the couch is a finely draped female figure leaning on an altar, and holding what appears to be a shell. On the rt. of the picture is a group of 3 figures standing near a tripod: one holds a tazza; the second, a fine commanding personage, wears a crown; the third is playing on a harp of 6 strings. The bridegroom, in the opinion of John Bell, is the finest thing he had ever seen. "His brown colour gives a singular appearance of hardihood and token of having grappled with danger and felt the influence of burning suns. The limbs are drawn with inimitable skill, slender, of the finest proportions, making the just medium between strength and agility; while the low sustaining posture, resting firmly on the rt. hand, half turning towards the bride, is wonderfully conceived. A pleasing tone of purity reigns through the whole composition, in which nothing bacchanalian offends the eye or invades the chaste keeping of the scene." A good terracotta relief, in the Musée Napoleon III., formerly in the Campana Collection, is an exact reproduction of the principal group in the Nozze Aldobrandini. The other ancient paintings here are, a Race of Tigers, Antelopes, and Apes, in which the Egyptian A. oryx is very accurately represented; all these animals bearing feathers on the head, as we see in the modern Roman races of the Corso: six figures of Scylla, Phædra, Pasiphae, Canace, and Myrrha, discovered on the walls of a villa near Tor Marancio on the Via Ardeatina: and a series of subjects from the Odyssey, found in the ruins of a Roman house in the Via Graziosa, on the Esquiline; they have been described in a work by Father Matranga, who endeavoured to prove that the building formed part of the house of Livia. The floor of this room has inlaid as its pavement an ancient mosaic, from a Roman villa near the Porta di San Lorenzo. Opening out of the room containing the Nozze Aldobrandini is a smaller one containing a collection of inscriptions or *Signa Tegularia* stamped on Roman tiles; some Christain frescoes, the most worthy of notice amongst which are—Our Saviour amongst the Apostles, or the Last Supper, a dove with the olive-branch, and a copy of a female in the act of adoration (an Orante), from the Catacombs of St. Nereo. The pretended painting of Charlemagne is of very doubtful authenticity. A curile seat, in bronze, a fragment of the mosaic which covered the Triclinium of Leo III. near the Lateran Palace; and a Ciborium in La Robbia ware. Returning to the gallery of the Library, in the farthest room, formerly the chapel of Pius V., is a fine full-length portrait of Pius IX., painted on glass at Aix la Chapelle; and in cases round the walls, portfolios containing the addresses presented to His Holiness from every corner of the Catholic world on

the occasion of his recent misfortunes; in a bag are the visiting cards left on the Pope upon the same occasion. Beyond the chapel of Pius V. is a series of several chambers called the *Gabinetto Borgia* (17), containing printed books, illustrated works, the library on the history of the Fine Arts formed by Cicognara, and that of the late Cardinal Mai, purchased by Pius IX.: the sculptures which were formerly here have been removed to the Lateran Museum. These chambers were built by Alexander VI., from whom they derive their name; they are well worth visiting for the paintings on the vaults and walls, and will be shown *if desired* by the person who accompanies strangers over the Library; they are preceded by some smaller rooms, also filled with printed books. *Chamber* I., remarkable for its ceiling, decorated with paintings and stuccoes by *Giovanni da Udine* and *Pierino del Vaga;* the planets are said to be from the designs of Raphael. *Chamber* II., the roof painted in fresco by *Pinturicchio.* In the lunettes are represented the Annunciation, the Nativity, the Adoration of the Magi, the Resurrection (the kneeling figure of a pope is the portrait of Alexander VI.), the Ascension, the Descent of the Holy Spirit, the Assumption. *Chamber* III., the roof painted in fresco by *Pinturicchio,* representing St. Catherine before the Emperor Maximian; St. Antony the Abbot visiting St. Paul the Hermit; the Visitation; the Martyrdom of St. Sebastian; Susanna in the Bath; St. Barbara flying from her father. Over one of the doors is the portrait of Giulia Farnese, the favourite of Alexander VI., as the Madonna. *Chamber* IV., painted by *Pinturicchio* with allegorical figures of the Virtues and Sciences. To 2 rooms of the App. Borgia have been removed the Collection of Coins and Medals, which was plundered of so many of its treasures by one of its own curators during the absence of the Pope in 1849. The number ascertained to be missing is considerable. Many of these medals were of great rarity; their loss was a public misfortune, the greater part having been melted down. Some were unique gold coins, chiefly of the Roman period, amongst which was a medal of Antinous, one of the largest specimens in gold which had been handed down from antiquity. The collection is now in progress of arrangement by Professor Tessieri, the eminent numismatist; when completed, the most important specimens will be exposed to the public view.

The *Gallery* on the right of the Great Hall of the Library, contains also presses with manuscripts, surmounted by Etruscan vases, and is ornamented with indifferent frescoes illustrating the principal events in the troubled reigns of Pius VI. and Pius VII. It is separated into halls by columns of ancient marbles and red porphyry. In one—that preceding the Museo Profano—are two curious statues of the god Mithras, in the form he was venerated in the temples, consisting of a human figure with a lion's head, the body entwined with a serpent, and holding keys in each hand. On two of the porphyry columns near this are sculptured twin figures, in high relief, of warriors, similar in style and costume to those at the corner of the Basilica of San Marco at Venice; they were in all probability brought from the East during the Lower Empire. At the extremity of the rt.-hand gallery is the so-called *Museo Profano* (18), to distinguish it from the M. Cristiano in the opposite gallery of the library; it contains a very valuable collection of small Greek and Roman antiquities in bronze, ivories, glass, &c., consisting principally of lamps, vases, and personal ornaments; some antique mosaics. The carvings in ivory, affixed to the shutters of the cabinets, having, for the greater part, been found attached to the Christian sepulchres in the catacombs: they date from the 2nd to the 7th century: amongst them is a remarkable group of a triumphal car drawn by

four horses, a close resemblance to that of the large bas-relief of Marcus Aurelius on the stairs of the Palazzo de' Conservatori, in the Capitol. The collection of modern cameos in pietra-dura by Girometti, purchased by Gregory XVI., and a very beautiful cup in amber, with reliefs. Two works of Cellini, representing the fable of Perseus, and the wars of the Trojans, have recently been placed here. Here also are the nails, tiles, and other fragments of the framework of Cæsar's villa, found in the lake of Nemi, and long supposed to be the timbers of an ancient ship; several vases and articles of domestic economy; and the hair of a Roman young lady, tastefully tressed up, found with her skeleton in a sarcophagus.

The principal manuscript treasures of the library are the following:—The celebrated *Codex Vaticanus* or *Bible of the early part of the 4th century*, in Greek, containing the oldest of the Septuagint versions of the Scriptures, and the first Greek one of the New Testament. It is, supposed to have been one of the 50 copies procured at Alexandria by Eusebius, by order of Constantine, for the churches at Constantinople. This most important monument of biblical literature, and which had remained so long unedited, had been printed under the superintendence of the late Cardinal Mai several years since, but scruples had arisen to prevent its publication until lately, when the reigning Pontiff withdrew the interdict of his predecessor.* The *Virgil of the 4th or 5th century*, with 50 miniatures, including a portrait of Virgil, well known by the engravings of Santo Bartoli. The *Terence* of the 9th century, with miniatures. These versions of Virgil and Terence belonged to Cardinal Bembo, and passed with his other collections into the ducal library of Urbino: the Terence was presented to his father, Bernardo Bembo, by Porcello Pandonio, the Neapolitan poet. A *Terence* of the 4th or 5th century, the oldest known. *Fragments of a Virgil* of the 12th century. The *Cicero de Republica*, the celebrated palimpsest discovered by Cardinal Maï under a version of St. Augustin's Commentary on the Psalms. This is considered the oldest Latin MS. extant. The *Palimpsest of Livy*, *lib.* 91, from the library of Christina queen of Sweden. The *Plutarch* from the same collection, with notes by Grotius. The *Seneca* of the 14th century, with commentaries by the English Dominican monk Triveth, from the library of the dukes of Urbino. A *Pliny*, with interesting figures of animals. The *Menologia Græca*, or Greek calendar, of the 10th century, ordered by the emperor Basil: a fine example of Byzantine art, brilliantly illuminated with representations of basilicas, monasteries, and martyrdoms of various saints of the Greek Church. The *Homilies of St. Gregory Nazianzenus*, of the year 1063, and the *Four Gospels* of the year 1128, both Byzantine MSS. of great interest; the latter is from the Urbino library. A Greek version of the *Acts of the Apostles*, written in gold, presented to Innocent VIII. by Charlotte queen of Cyprus. The large *Hebrew Bible*, in folio, from the library of the duke of Urbino, for which the Jews of Venice offered its weight in gold. The *Commentaries on the New Testament*, with miniatures of the 14th century, by Niccolò da Bologna. The *Breviary of Matthias Corvinus* of the year 1492, beautifully written and illuminated by *Attavanti*. The *Parchment Scroll* of a Greek MS. of the 7th century, 32 feet long, with miniatures of the *history of Joshua*. The *Officium Mortis*, with beautiful miniatures. The *Codex Mexicanus*, a calendar of immense length. The dedication copy of the *Assertio Septem Sacramentorum adversus Martinum Lutherum*, by *Henry VIII.*, printed on vellum at London in 1521, with the king's signature and the autograph inscription on

* Vetus et Novum Testamentum, ex antiquissimo Codice Vaticano, ed. ANGELUS MAIUS S.R.E., Card., Rome, 1857, Spithöver; and Novum Testamentum, Romæ, 1859, Spithöver.

the last page but one, "Finis. Henry Rex."

"Anglorum rex Henricus, Leo Decime, mittit. Hoc opus et fidei testē et amicitie."

2 *Letters from Henry VIII. to Anne Boleyn*, in French and English. The *Dante* of the 15th century, with miniatures by Giulio Clovio. The *Dante del Boccaccio*, in the very beautiful writing of the author of the Decameron, to which his signature as *Johannes de Certaldo* is affixed, and with notes said to be by Petrarch; the poem is preceded by Boccaccio's dedicatory epistle to the poet. A volume of *Tasso's Autographs*, containing a sketch of the first 3 cantos of the *Gerusalemme*, written in his 19th year, and dedicated to the duke of Urbino; and several of his *Essays* and *Dialogues*. *Petrarch's Autographs*, including the *Rime*. The Latin poem of *Donizo, in honour of the Countess Matilda*, with a full-length portrait of that celebrated personage, and several historical miniatures of great interest; among which are the repentance of the emperor Henry IV., his absolution by Gregory VII., &c. The *Lives of Duke Federigo di Montefeltro*, by *Muzio*, and of *Francesco Maria I. della Rovere*, by *Leoni*, the latter with 5 fine miniatures by Giulio Clovio. The autograph copy of the *Annals of Cardinal Baronius*, in 12 volumes. The *Treatise of the Emperor Frederick II. on Hawking*, from the Heidelberg library. Several *Manuscripts of Luther*, and the principal part of the *Christian Catechism*, translated into German by *Melanchthon*, 1556. The most interesting, to the general visitor, of these MSS. are now exhibited to the public, being placed in 2 handsome inlaid cabinets, in the large hall of the library, which will be opened by the custode; to examine the others a special permission of the Prefect of the library is necessary.

Manufactory of Mosaics.—Persons who have admired the beautiful mosaics of St. Peter's should visit, before they leave the Vatican, the studio in which they are manufactured. The number of enamels of different tints preserved for the purposes of the works amounts to no less than 10,000. The manufacture is by no means so mechanical as is generally supposed: great knowledge of art is requisite to do justice to the subjects which are thus invested with durability; some idea of the difficulty of the process may be formed from the fact that many of the large pictures have occupied from 12 to 20 years in their execution; that few of the smaller ones occupy less than 5 or 6; and that the rough portraits of the popes, now in progress for the Basilica of St. Paul's, can seldom be completed in less than 12 months. Visitors are admitted daily, by means of an order, easily procured through their bankers: the entrance to the manufactory is from a corridor at the corner of the Court of S. Damaso, and on the ground floor.

Gardens of the Vatican.—Few travellers visit these interesting gardens, which deserve to be better known: they are entered from the further end of the long gallery of the Museo Chiaramonti. The first portion is that called the *Giardino della Pigna*, in the quadrangle formed by the Museo Chiaramonti, the Braccio Nuovo, the Etruscan Museum, and the long gallery of the library: it was begun by Nicholas V., and enlarged by Julius II. from the designs of Bramante, who constructed the 4 façades. In front of the principal façade is a large semicircular niche, containing the 2 bronze peacocks and the colossal *pigna* or pine-cone, 11 feet high, found in the mausoleum of Hadrian, and supposed to have stood on the summit of the building. In the centre of the garden is the pedestal of the Column of Antoninus Pius, found on Monte Citorio in 1709, and removed to this spot after the ineffectual attempt of Fontana to raise the shaft, which was discovered at the same time. It is 11 ft. high, 12 ft. on each of its sides, and ornamented with high reliefs, representing the apotheosis

of Antoninus and Faustina, funeral games, allegorical figures of Rome, and a genius holding an obelisk. The inscription has been already quoted in the account of the column (p. 54). A flight of steps descends from the quadrangle of the Giardino della Pigna to the terrace of the Navicella, so called from a large fountain with a bronze ship in the centre, from every point of which water is made to flow. The view from this terrace over the northern part of Rome is very fine. Several very ingenious devices of waterworks play in this garden. In one place the visitor is made to stand on a circular space to admire the bronze Pigna, when water spouts from invisible openings in the ground around him. A similar mischievous device awaits him as he unpreparedly passes down the stairs to the terrace of the Navicella.

The Gardens of the Vatican, properly speaking, extend beyond the long line of buildings of the library and palace, along the declivity of the hill, occupying the space between the wall of Leo IV. and the modern fortified enceinte of Urban VIII. They are very extensive, with casinos, formal flower-gardens, long alleys bordered with box hedges, and even rides where the pope can take horse exercise, which court etiquette would not permit his doing outside his own grounds. No order to visit the gardens is necessary; a couple of pauls to the custode will be the best passport.

The *Casino del Papa*, built by Pius IV. from the designs of Pirro Ligorio, is one of the most elegant villas in Rome. It is decorated with paintings by Baroccio, Federigo Zucchero, and Santi di Tito, and has a beautiful fountain which pours its waters into a basin of pavonazzeto, adorned with antique groups of children riding on a dolphin. Among its antiquities is an interesting series of bas-reliefs in terra-cotta, collected by d'Agincourt and Canova. In the upper part of the gardens a portion of the mediæval wall of Leo IV. with two fine round towers is still standing, beyond which Pius IV. and Urban VIII. extended the present bastions. It was from the most western and elevated point of the latter, which enfilade the post-road from Civita Vecchia, that the French army suffered so severe and unexpected a repulse on their first approach to Rome in April 1849.

The *Pontifical Armoury*, near the Sacristy of St. Peter's, contains the iron armour of the Constable de Bourbon, a melancholy record of the cruel pillage which devastated Rome more than all the attacks of the barbarians, neither sparing the monuments of antiquity nor the works of the great masters of the Revival. His sword is preserved in the Kircherian Museum at the Collegio Romano.

The Capitol.

The square of palaces which now covers the summit of the Capitoline Hill under the name of the *Piazza del Campidoglio*, was erected by Paul III. from the designs of Michel Angelo. The effect as we approach it from the Piazza di Ara Cœli is imposing, although it may disappoint our preconceived ideas of the magnificence of the Roman Capitol. The easy ascent by steps *a cordoni* was opened in 1536, on the occasion of the entrance of the emperor Charles V.

At the foot of the central stairs are 2 Egyptian lions, brought here by Pius IV. from the ch. of S. Stefano in Cacco. At the summit of the steps, on the angles of the balustrades, are 2 colossal statues, in marble, of Castor and Pollux standing by the side of their horses: they were found in the Ghetto, in the middle of the 16th century. Near these are the celebrated marble sculptures called the Trophies of Marius. We have already noticed this misnomer in the description of the ruins (p. 87) near which they were discovered. Their style shows that they are

imperial works; Winckelmann referred them to the time of Domitian, and recent antiquaries have even assigned to them so late a date as that of Alexander Severus. Next are the statues of Constantine and his son, found in his baths on the Quirinal. At the extremity of the balustrade, on the rt. of the ascent, is the *Milliarium*, or milestone, which marked the first mile on the Via Appia: it was found in 1584 in the Vigna Naro, a short distance beyond the modern Porta di San Sebastiano, and has inscribed on it the names of Vespasian and Nerva: as a pendant, on the opposite balustrade, is that which stood at the 7th mile on the same road, and which was brought here from the Giustiniani palace. In the centre of the piazza is the bronze equestrian statue of Marcus Aurelius. In the middle ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this belief which preserved it from destruction. There is a great uncertainty as to where it originally stood, some supposing it was in the fore court in front of the Temple of Antoninus and Faustina in the Forum, others on the brick pedestal at the foot of the arch of Septimius Severus; it was subsequently placed in front of the Lateran, and was removed to its present position by Michel Angelo in 1538. It stands on a pedestal of marble formed from a single block of an architrave found in the Forum of Trajan. It is the only ancient equestrian statue in bronze which has been preserved entire, and, as a specimen of ancient art, is admitted to be the finest in existence. It was originally gilt, as may be seen from the traces of the gold still visible on the horse's head. The admiration of Michel Angelo for the statue is well known; it is related that he said to the horse "*Cammina*," and declared that its action was full of life. So highly is it prized, that even in recent years an officer was regularly appointed to take care of it, under the name of the Custode del Cavallo. A bunch of flowers is annually presented to the chapter of the Lateran basilica as an acknowledgment that it belongs to them. While the statue stood in front of the Lateran in 1347, it played an important part in the festivities on the elevation of Cola di Rienzo to the rank of tribune. On that occasion wine was made to flow out of one nostril and water out of the other.

On the 3 sides of the piazza are the separate buildings designed by Michel Angelo. The central one is the Palace of the Senator; that on the rt. the Palace of the Conservators; that on the l. contains the Museum of the Capitol.

Palace of the Senator,

Founded by Boniface IX. at the end of the 14th century, on the ruins of the Tabularium, as a fortified residence for the Senator. The façade was ornamented by Michel Angelo with Corinthian pilasters, and made to harmonise with his new palaces. In front it is approached by a double flight of stairs. At the base is a large fountain constructed by Sixtus V., and ornamented with 3 statues: that in the centre, of Minerva, in porphyry, found at Cori, commonly called Rome triumphant; the marble head and arms are modern: the 2 others are colossa figures of the Nile and the Tiber, found in the Colonna gardens, and referable to the time of the Antonines. The principal apartment in this palace is the hall, decorated in the worst taste: it contains statues of Paul III., Gregory XIII., and Charles d'Anjou as Senator of Rome in the 13th centy. In the upper rooms are the offices of the Municipality, the local police courts, the apartments of the Academy of the Lincei, and, high above all, the recently constructed Observatory of the Capitol. From near this we may ascend to the summit of the Tower, remarkable for one of the most instructive views of Rome, described in a preceding page (p. 11). The great bell of the Capitol, the celebrated Patarina,

captured from Viterbo in the middle ages, is suspended in this tower, and is rung only to announce the death of the pope and the opening of the Carnival. In the lower floor, occupying the portico of the Tabularium, are several fine fragments of ancient Architecture discovered in the subjacent Forum, and lower down still the passages leading to some interesting remains of the substructions of the Capitol and of the Tabularium, which well deserve a visit. (See p. 21.)

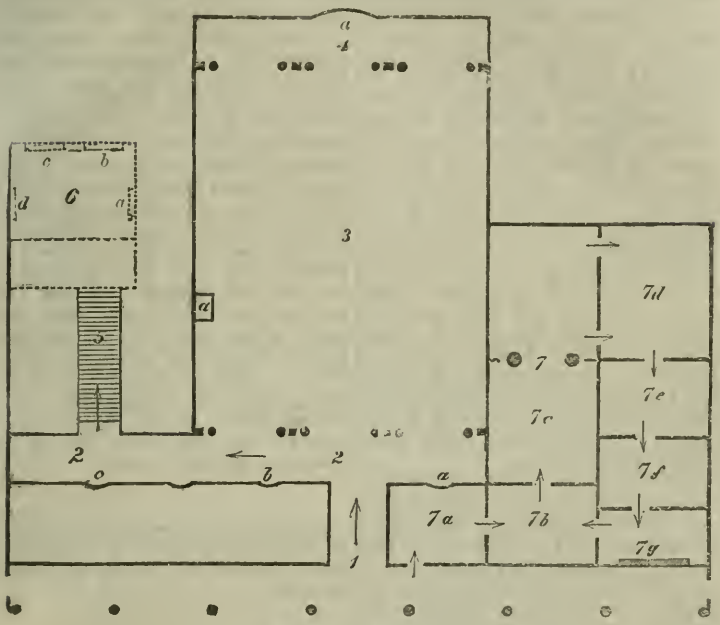
[The museum and gallery of the Capitol belong to the municipal body (the S. P. Q. R.), and are supported from its funds: they are open to the public on Mondays and Thursdays, from 12 until 4 P.M. until May 1, and afterwards during the summer months from 2½ to 6½ P.M. Admission at other times is easily obtained by a small fee to the *custodes*.]

Palace of the Conservators,

On the W. side of the square, containing the Protomoteca, or collection of busts of illustrious Italians, the Gallery of Pictures, the Halls of the Conservators, with the Bronze Wolf and the Fasti Consulares. Under the arcade, within the court, on the rt. hand is a colossal statue of Julius Cæsar (2 *a*); on the l. one of Augustus (2 *b*), with the rostrum of a galley on the pedestal, an allusion probably to the battle of Actium. In different parts of the court are several interesting fragments: a colossal marble head of Domitian; the massive marble pedestal on which stood the cinerary urn of Agrippina (3 *a*), wife of Germanicus, discovered near the Mausoleum of Augustus, with the very interesting inscription—Ossa—Agrippinæ. M. Agrippæ F—Divi. Aug. Neptis. Vxoris.—Germanici Cæsaris.—Matris C Cæsaris Aug — Germanici Principis;—a cavity cut in it served as the standard measure for grain—*Rubiatella de grano*, as it is styled in Gothic letters—in the middle ages; the inscription to Agrippina is of the time of Caligula, when he caused the ashes of his mother to be removed to the imperial mausoleum, from the place where Tiberius had caused them to be buried;—a fragment of a colossal column in red porphyry, found in the basilica of Constantine. The feet and hand of 2 colossal statues, in marble, are interesting fragments; they are supposed to have belonged to the statue raised on the Capitoline by Lucullus to Apollo, and to a second effigy of the same god, 30 cubits high, fragments of which were found behind the Basilica of Constantine. In the back part of the court are the statue of Rome Triumphant (4 *a*), and on its pedestal the keystone of an Arch of Trajan, with a bas-relief of a captured province, probably Dacia; 2 captive Numidian kings, in grey marble; the group of the lion attacking a horse, found in the bed of the Almo, remarkable for its fine workmanship and for the restorations by Michel Angelo; a hand and head of a colossal bronze statue, supposed to be portions of that of Commodus.

The *Protomoteca* (7), a suite of 7 rooms presented to the Arcadian Academy by Leo XII. They contain a series of busts of illustrious personages, including those which formerly stood in the interior of the Pantheon. *Room* I. (*a*) In this room are placed the regulations of Pius VII., defining the privilege of admission to this new Temple of Fame. The busts of eminent foreigners preserved here, placed in the Pantheon among the native celebrities, on the ground that they had become entitled by their long residence at Rome to the honour of naturalised Italians, are those of Nicholas Poussin, Raphael Mengs, Winkelmann, Angelica Kauffmann, d'Agincourt, and Joseph Suvée, director of the French Academy. *Room* II. (*b*) contains busts of celebrated musical composers — Sacchini, Zingarelli, Corelli, Palestrina, Pasiello, and Cimarosa, the latter sculptured by *Canova*, at the expense of Car-

PLAN OF THE PALACE OF THE CONSERVATORS—GROUND FLOOR.



Piazza del Campidoglio.

1. Entrance from Piazza.
2. Lower Corridor.
3. Great Court. *a.* Cippus of Agrippina.
4 *a.* Rome Triumphant.
5. Stairs leading to Upper Floor.
6 *a, b, c, d.* Bas-reliefs of M. Aurelius.
7. Rooms of Protomoteca.

dinal Consalvi. *Room* III. (*c*), or the great gallery, has the busts of celebrated artists, orators, litterati, and scientific men — Marchi, Mantegna, Morgagni the anatomist, Donatello, Giotto, Fra Angelico, Gaudenzio Ferrari, Masaccio, Coreggio, Palladio, Perugino, Raphael, Dante, Petrarca, Tasso, Columbus, B. Cellini, Titian, Michel Angelo, Aldus Manutius; and of Victoria Colonna, presented by her collateral descendant, the present Princess Torlonia; Tasso, Palladio, Ariosto, Muratori, Columbus, Dante, Galileo, Petrarca; a good bust of Canova, by *Baruzzi*; and Leo XII. by *Fabris*. In *Room* IV. (*d*) is the fine bust of Pius VII., by *Canova*, and, round the walls, of the great artists of Italy, from the 13th to the 16th century—L. da Vinci, Bramante, P. Veronese, Brunelleschi, N. da Pisa, Orcagna, L. Ghiberti, San Michele, Fra Bartolommeo, L. Signorelli, A. del Sarto, G. Romano, Il Moretto da Brescia, Flaminio Vacca, Baroncino, Taddeo Zucchero, Polidoro di Caravaggio, Garofalo, D. Ghirlandajo, Gio. d'Udine, Seb. del Piombo, Fred.

Zucchero, M. A. Raimondi, and Muratori. *Room* V. (*e*) Artists of the 16th, 17th, 18th, and 19th centuries—M. Benefial, An. Caracci, Domenichino, P. da Cortona, Bracci the sculptor, Rapini, Pickler the engraver of gems, R. Stern the architect, Piranesi, &c. *Room* VI. (*f*) Men of eminence in every department — Goldoni, Venuti the archæologist, Metastasio, Giorgio Trissino, Alfieri, A. Caro (a bust presented by the late Duchess of Devonshire), Beccaria, Verri the author of the Notti Romane, Di Cesaris the poet, Bodoni the celebrated printer, and Tiraboschi. *Room* VII. (*g*) This chamber contains a monument to Canova, with his recumbent statue above, erected by Leo XII., executed by *Fabris*, and the bust of Duke Emanuel Philibert of Savoy by *Cauda*. By far the greater number of these busts were executed at the expense of Canova, others by the families of the persons represented, and a few by public-spirited benefactors.

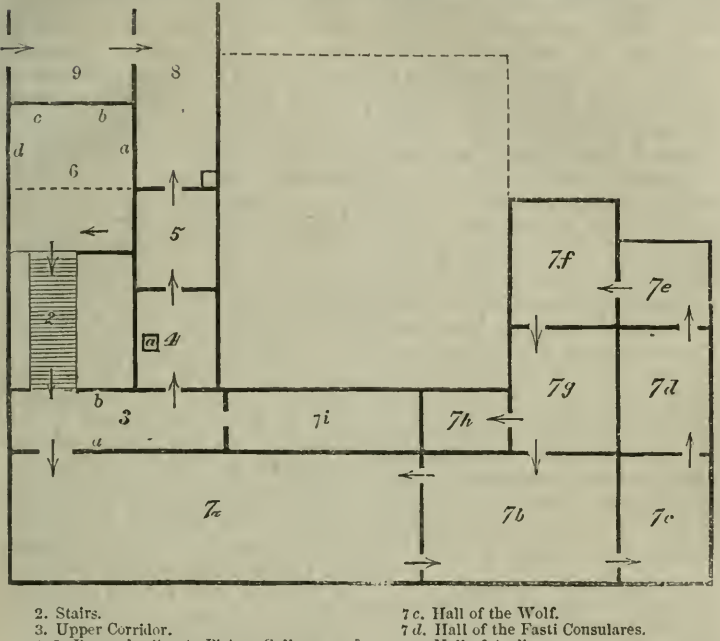
Re-entering the square court of the palace at the foot of the *staircase*, Michel Angelo's restoration of the Duilian Column (*c*), with the fragment of the ancient inscription, will not fail to attract attention: the fragment of an inscription on the pedestal is relative to the first naval victory over the Carthaginians, by Caius Duilius, A.U.C. 492. On the staircase are some interesting bas-reliefs: that of Curtius leaping into the gulf is curious, the gulf being here represented as a marsh: it is of a very rude style of art, and was found near where the event represented is supposed to have occurred, opposite the church of Sta. Maria Liberatrice. The long inscription on the opposite wall in Gothic characters is relative to the gift of the Caroccio, or Chariot, sent to Rome as a trophy by the Emperor Frederick II., by whom it was taken in 1237 from the Milanese, at the battle of Corte Nuova.

The series of large bas-reliefs, on the walls of the first and second landing-places, represent events in the life of the Emperor Marcus Aurelius, and are not only interesting as works of fine sculpture, but as showing several monuments of Rome as they existed during the reign of that sovereign. The four on the firs landing-place represent (6*a*) Marcus Aurelius sacrificing before a Temple of Jupiter; (6*b*) his triumphal entry into Rome; (6*c*) his granting peace to the Germans; and (6*d*) the Emperor presented with globe of power by an allegorical figure of Rome: these four fine reliefs had long been preserved in the church of Santa Martina in the Forum; the other two, at the head of the stairs, representing an harangue by Marcus Aurelius (3*a*), and the Apotheosis of Faustina the elder (3*b*), were taken from the arch dedicated to that emperor and to Lucius Verus, which formerly existed in the Corso, near the Palazzo Fiano, and which was taken down in 1563 by Alexander VII. to widen that great thoroughfare of the modern city. Of the others which were on the same arch, one is in possession of Duke Torlonia.

Halls of the Conservatori, not open to the public, but access is at all times easily obtained by a small fee to the custode.

1*st Room* (7*a*), painted in fresco by *Cav. d'Arpino*, with subjects taken from the history of the Roman kings: the finding of Romulus and Remus, the foundation of Rome, the rape of the Sabines, Numa Pompilius sacrificing with the vestals, battle between Tullus Hostilius and the army of Veii, battle of the Horatii and Curiatii, &c. The other objects of interest are the marble statues of Leo X. (a very poor production by G. del Duca), of Urban VIII. by Bernini, and of Innocent X., in bronze, by Algardi; medallions of Christina of Sweden, and of Maria Casimira queen of Poland; and a representation of a sturgeon of the size beyond which all caught in the Tiber belong to the Senatus Populusque Romanus.

PLAN OF THE PALACE OF THE CONSERVATORS—UPPER FLOOR.



2. Stairs.
3. Upper Corridor.
4, 5. Rooms leading to Picture Gallery.
6. Landing-place, with Bas-reliefs of M. Aurelius, *a, b, c, d.*
7. Halls of the Conservators.
7 *a.* Great Salone.
7 *b.* Hall of the Capitani.
7 *c.* Hall of the Wolf.
7 *d.* Hall of the Fasti Consulares.
7 *e.* Hall of Audience.
7 *f.* Hall of the Throne.
7 *h.* Chapel.
7 *i.* Hall of Archaic Pottery, Bronzes, &c.
8. Passage to Picture Gallery.
9. Passage leading to Monte Caprino.

2nd Room, Sala dei Capitani (7*b*), painted by *Laureti*, with subjects from the history of republican Rome: Mutius Scævola burning his rt. hand before Porsenna, Brutus condemning his two sons to death, Horatius Cocles on the Sublician bridge, the battle of Lake Regillus. The statues in this room are of celebrated Roman generals in modern times: Marc Antonio Colonna, the conqueror of the Turks at Lepanto; Tommaso Rospigliosi; Francesco Aldobrandini; Alessandro Farnese, duke of Parma, distinguished as a commander in Flanders; and Carlo Barberini, brother of Urban VIII.

3rd Room (7*c*), painted in fresco by *Laureti*, wrongly attributed to *Daniele da Volterra*, with subjects taken from the wars with the Cimbri. This hall contains the celebrated *Bronze Wolf of the Capitol*, one of the most interesting relics of the early arts and history of Italy.

"And thou, the thunder-stricken nurse of Rome
She-wolf! whose brazen-imaged dugs impart
The milk of conquest yet within the dome
Where, as a monument of antique art,
Thou standest:—Mother of the mighty heart,
Which the great founder suck'd from thy wild teat,
Scorch'd by the Roman Jove's etherial dart,
And thy limbs black with lightning—dost thou yet
Guard thine immortal cubs, nor thy fond charge forget?"—*Byron, Childe Harold.*

It would be easy to fill a volume with a recital of the controversies to which this specimen of ancient art has given rise. Some authorities identify it with the wolf mentioned by Dionysius and Livy, others regard it as that alluded to by Cicero, while Winckelmann and later antiquaries confound the two, and describe the wolf mentioned by the historian as the same which was struck with lightning in the time of the great orator. The wolf mentioned on the authority of a more remote writer, Fabius Pictor, by Dionysius, was an ancient work of bronze, standing when he saw it. The wolf mentioned by Cicero, both in the Catiline orations and in his poem on the Consulate, as a small gilt figure of Romulus sucking the teat of a wolf which was struck with lightning, and which his hearers remembered to have seen in the Capitol: — "Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactentem, uberibus lupinis inhiantem fuisse meministis."— *Catilin.*, iii. 8. It is generally admitted that the wolf of Cicero is not the one mentioned by Dionysius; while the gilding, still traceable on that before us, and the fracture in the hind leg, which to credulous eyes appear to have been caused by lightning, have induced some writers to regard it as the one alluded to by Cicero in the passage above quoted. There is little doubt of its high antiquity: the workmanship is manifestly of an early period, at least the workmanship of the wolf; for the twins are modern. The great difficulty which has arisen in the solution of the question is the discrepancy in the statements of the antiquaries respecting the precise spot on which it was discovered. It would lead us beyond our limits to follow the authorities on this subject; but the reader will find the whole question ably examined in Sir John Hobhouse's note to the passage of Childe Harold quoted above. In regard to the main fact, "it is," he says, "a mere conjecture where the image was actually dug up; and perhaps, on the whole, the marks of the gilding and of the lightning are a better argument in favour of its being the Ciceronian wolf than any that can be adduced for the contrary opinion. At any rate it is reasonably selected in the text of the poem as one of the most interesting relics of the ancient city, and is certainly the figure, if not the very animal, to which Virgil alludes in his beautiful verses:—

" 'Geminos huic ubera circum
Ludere pendentes pueros, et lambere matrem
Impavidos: illam tereti cervice reflexam
Mulcere alternos, et corpora fingere linguâ.' "
—*Æneid*, viii. 630.

Among other objects in this chamber the following are worthy of notice:— The bronze statue of the youth extracting a thorn from his foot, called the Shepherd Martius; a bronze bust of Junius Brutus, with the eyes in enamel; a bust of Michel Angelo, said to have been executed by himself; a small marble Diana Triformis; a bas-relief of a sarcophagus, representing the gate of Hades with 2 genii on each side, not older probably than the 4th century; and an interesting bas-relief, representing a splendid edifice called the Temple of Solomon, with a team of oxen or buffaloes drawing a vehicle laden with architectural decorations. The picture of S. Francesca Romana on the wall is a good work by Romanelli; that of the Dead Christ opposite is by *Cosimo Piazza*.

4th Room (7*d*), containing the celebrated *Fasti Consulares*, found near the three columns in the Roman Forum, supposed to belong to the Temple of Minerva Chalcidica. These inscriptions contain a list of all the consuls and public officers to the time of Augustus: they are much mutilated, and broken into numerous fragments; but they are still legible, and have been illustrated with great learning by the late Cav. Borghesi: they give the names of the consuls from A.U.C. 272 to the reign of Augustus. The records preserved by these inscriptions, however, had not been uniformly kept; after A.U.C. 600 (B.C. 143) they become imperfect, several

magistrates after that time are altogether omitted, only one of the 10 tribunes being mentioned. These interesting records, attributed by some to Verrius Flaccus, were discovered in the reign of Paul III., when they were arranged by Bottari, Michel Angelo having designed the architectural decorations by which they are surrounded: some portions more recently found were added by Fea in 1820. The bust of Gabriele Faernos here is one of the few executed by Michel Angelo. There is a fine column of Egyptian breccia supporting a bust of Hadrian in the centre of this room. It is remarkable mineralogically from the great number of rolled fragments of red granite which it contains.

5th Room (*7e*) (Hall of Audience), containing a bust in rosso antico, called on no authority Appius Claudius, a bust of Tiberius, 2 bronze ducks found among the ruins in the gardens of Sallust, a small head of Isis in bronze, a head of Medusa by *Bernini*, and a Holy Family, after Raphael, attributed to *Giulio Romano*. There are other ancient busts in this room, called Alcibiades, Socrates, Diogenes, and Sappho.

6th, the Throne Room (*7f*), is ornamented with a frieze in fresco by *Daniele da Volterra*, representing events in the life of Alexander the Great, in 8 compartments. The walls are hung with faded tapestry, made in the hospital of San Michele from the designs of Rubens and Poussin. The busts in the corners of this room have had the names of Ariadne, Poppæa, wife of Nero, &c., given to them.

7th Room (*7g*), painted in fresco with subjects taken from the history of the Punic wars, by *Daniele da Volterra*: here are kept the standard measures of modern Rome.

8th Room (*7h*), a chapel containing on the l. wall a fresco, Madonna and Child throned, with adoring angels on either side, attributed by some to *Pinturicchio*—more probably by *l'Inaegno*: the 4 Evangelists, by *M. A. Caravaggio*; the Almighty, on the roof, by the *School of the Caracci*; Sta. Cecilia, S. Alexis, S. Eustachius, and B. Luigia Albertoni, by *Romanelli*. The altar-picture, the Madonna and Child with St. Peter and St. Paul, is by *Avanzino Nucci*.

7i. Room of early Italian pottery, chiefly of the ante-Roman period, from Cervetri, Tarquinii, Veii, &c., bronzes, ivories, &c., formed by Sig. Castellani, the celebrated jeweller, and most liberally bestowed by him on the Municipal Museum of his native city in 1867.

On the walls of the two rooms (4 and 5) leading to the Picture Gallery are placed the modern *Fasti Consulares Capitolini*, a series of inscriptions of the names of the Roman Conservators, from the year 1540 to the present time; a pedestal (*4a*), on which probably stood a statue of Hadrian, with a dedicatory inscription by the Magistri Vicorum Urbis of the 14 *Regiones* of Rome, with the names of the streets of 5 of them, the i., x., xii., xiii., xiv.; and 4 standard measures of wine and oil in the 14th centy.

Gallery of Pictures.

Although, as regards actual numbers, much more extensive than the Pinacotheca of the Vatican (there are about 230 pictures in all), the Capitoline gallery is greatly inferior as regards the value of its contents. It has few works, indeed, of first-rate merit, the greater number being of a second and third class. It was founded by Benedict XIV. in the last century, and is open on the same days, and under the same regulations as to copying, &c., as the Museum. No printed catalogue being yet published, we annex a list of all the paintings worthy of notice.

First Room.—2, *Guido*, The Holy Spirit rising to Paradise. 6, *F. Romanelli*, Santa Cecilia. 7, *Pietro da Cortona*, The Triumph of Bacchus. 9, *Albani*, A Magdalene. 10, *L. Giordano*, Worshipping the Golden Calf. 13, *Guercino*, St. John the Baptist. 14, *N. Poussin*, The Triumph of Flora

a repetition of the same subject in the Louvre. 16, *Guido*, The Magdalene. 18, *D. da Volterra*, St. John the Baptist. 20, *Domenichino*, The Cumæan Sibyl, an inferior repetition of the same subject in the Borghese gallery. 21, *F. Romanelli*, David with the head of Goliah. 23, *Mazzolino da Ferrara*, The Marriage of the Madonna. 25, *Ag. Caracci*, Sketch of his large picture of the Communion of St. Jerome in the Gallery at Bologna. 26, *Tintoretto*, The Magdalene, bearing the painter's signature. 27, *Fra Bartolommeo*, The Presentation in the Temple. 28, *An. Caracci*, A copy of Correggio's picture of St. Catherine in the Gallery at Naples. 30, *Albani*, A Holy Family. 31, *Maria Sublegras*, A copy in miniature of the Magdalene before Christ, painted by her husband. 32, 33, *An. Caracci*, Two Madonnas. 34, *Guercino*, The SIBILLA PERSICA. 36, *F. Mola*, Hagar and Ishmael. 29, *Dosso Dossi*, Christ disputing with the Doctors. 40, *Pietro da Cortona*, Portrait of Urban VIII. 41, *Poussin*, Orpheus. 42, *Palma Vecchio*, The good Samaritan. 44, *Gaudenzio Ferrari* (?), Madonna and Child. 46, *Giacomo Bassano*, The Adoration of the Magi. 47, *Pietro da Cortona*, The Rape of the Sabines. 48, *Lud. Caracci*, St. Francis. 49, *Domenichino*, S. Sebastian. 52, *Sandro Botticelli*, A Virgin, with SS. Martin and Nicholas. 55, *Ag. Caracci*, A Holy Family. 54, 56, *Garofalo*, Sta. Catherine and a Holy Family. 58, *Pietro da Cortona*, Iphigenia. 61, *Guido*, His own Portrait. 61, *Lud. Caracci*, The Baptism of Our Saviour. 62, *Scarsellino*, The Adoration of the Magi. 65, 67, *Garofalo*, A Madonna in Glory, and Sta. Lucia. 69, 74, *Giorgione*, Portraits. 76, *Pol. di Caravaggio*, Meleager, in chiaroscuro. 78, *Francia*, Madonna and Saints, extremely doubtful as to the master; painted, according to the inscription, in 1513, for Alberico Malatesta. 79, 87, *Gio. Bellini*, S. Sebastian, and the portrait of a Bishop. 80, *Velasquez*, His own portrait. 89, Romulus and Remus. 91, *Guido*, A Sketch of the Holy Spirit ascending to Paradise.

Second Room.—94, *G. Bassano*, The Forge of Vulcan. 97 and 99, *Guido*, Cleopatra, and Lucretia. 198, *Mantegna*, A Holy Family. 101, *Fil. Lippi*, Christ disputing with the Doctors. 103, *Domenichino*, Sta. Barbara. 104, *Mazzolino da Ferrara*, The Infant Saviour 100, 106, *Vandyke*, Portraits of persons unknown. 108, *Tintoretto*, The Baptism of Our Saviour. 109, *Guercino*, St. John the Baptist. 114, *Tintoretto*, The Flagellation. 117, *Guercino*, Augustus and Cleopatra. 115, 118, *Bassano*, Christ driving the Dealers from the Temple, and our Saviour crowned by God the Father. 119, 122, 125, *Lud. Caracci*, St. Sebastian, a Holy Family, and St. Francis. 124, *Titian*, The Baptism of Christ, with the painter's portrait in profile. 126, *Guercino*, St. Matthew. 127, *Perugino*, A Madonna and Child. 128, *M. Caravaggio*, A fortune-teller. 131, *Guido*, Christ and St. John. 132, 136, *Gio. Bellini*, Portraits, the first supposed to be his own. 133 and 135, *An. Caracci*, Madonnas with St. Francis; 134, Portrait of Michel Angelo, formerly attributed to himself. 137, *Domenichino*, Hercules, with a Landscape. 139, *Gio. Bellini*, St. Bernard. 142, *Albani*, The Nativity of the Virgin. 143, GUERCINO, Santa Petronilla, considered as one of the finest productions of the master, and certainly the chef-d'œuvre of the Gallery of the Capitol. The lower part of this large composition represents the grave of the martyr, where her body is shown to Flaccus, a Roman Senator, to whom she had been betrothed: in the upper part the Saint is ascending to heaven. This picture formerly stood in St. Peter's, where it has been replaced by a copy in mosaic, perhaps one of the most successful facsimiles in that branch of copying. 145, 146, *Cola d' Amatrice*, (a rare master at Rome), The Assumption, and the Death of the Virgin. 147, *Andrea Sacchi*, A Holy Family. 148, 149, *P. Veronese*, Peace and Hope. 154, *Id.*, The Magdalene. 123, *Gaudenzio Ferrari*, The Woman taken in Adultery. 150, *Giulio Romano*, The Fornarina. 151, *Scarsellino*, The Flight

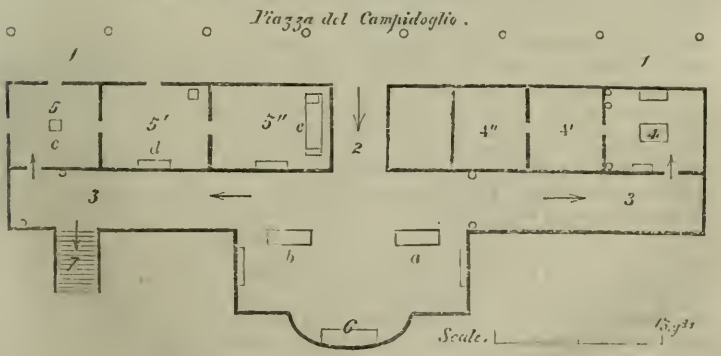
into Egypt. 153, *Cav. Arpino*, Diana. 157, *Giulio Romano*, Judith. 159, 162, *Teodone*, Two peasants. 161, 164, 166, *Garofalo*, The Annunciation, and the Madonna and Child in Glory. 163, *Gaudenzio Ferrari*, Christ in the cradle. 169, *Carlo Cignani*, A Madonna and Child. 170, *Claude*, A doubtful landscape. 175, 177, 178, *Guido*, Small pictures attributed to. 176, *Tintoretto*, The Crowning with Thorns. 180, *Titian*(?), The Woman taken in Adultery. 188, *Guido*, Europa. 189, *Scarsellino*, The Conversion of St. Paul. 190, *Pietro da Cortona*, The Defeat of Darius at Arbela. 193, *Lud. Caracci*, Santa Cecilia. 193, *P. Veronese*, The Ascension. 196, *Giorgione*, A Holy Family. 200 and 204, *Garofalo*, A Madonna with certain Doctors of the Church, and the Adoration of the Magi. 203, 206, *Polemburg*, Landscapes. 208 to 217, *G. Vanvitelli*, Views of the Ponte Sisto, of Monte Cavallo, of the Ponte Rotto, of the Castel Sant' Angelo, and other monuments at Rome. 218, *F. Mola*, David and Nathan. 222, *Bassano*, Christ in the house of Simon the Pharisee. 223 and 224, *P. Veronese*, SS. Mary and Anna with Angels. The Rape of Europa, a repetition of the picture in the Ducal Palace at Venice. 228, *Luca Cambiasi*, A Virgin and Child.

The pictures formerly in the Secret Cabinet at the Capitol have been transferred to the gallery of the Academy of St. Luke's; and will be found noticed at p. 305.

MUSEUM OF THE CAPITOL.

The building on the E. side of the piazza, opposite to the palace of the Conservators, contains the *Museo Capitolino*, or Gallery of Sculpture. It was begun by Clement XII., and augmented by Benedict XIV., Clement XIII., Pius VI., Pius VII., and Leo XII. It is a most interesting collection, although much less extensive than that of the Vatican. The old catalogue, no longer sold, is very imperfect: a new one is in preparation. At the bottom of the *Court* (6) is the colossal recumbent statue of the Ocean, known by the popular name of *Marforio*, derived from its having stood in the Forum of Mars (Martis Forum) near the Capitol, and celebrated as having had pasted on it the replies to the satirical witticisms of Pasquin. The 2 sarco-

MUSEUM OF THE CAPITOL—GROUND FLOOR.



1. Portico, on Piazza.
2. Entrance from ditto
3. Lower Corridor.
4. Hall of the Bronzes.
5. Halls of the Urns.
6. Hemicycle and Statue of Marforio.

phagi on either side (*a*, *b*) in marble, with Christian emblems, one belonging to a certain Licentius, who died A.D. 406, during the Consulate of Arcadius and Anicius Probus, and the other, of nearly the same period, belonging to the public orator (*Rhætor Urbis*), Flavius Magnus, were recently discovered under the basilica of S. Lorenzo fuori le Mura. Built into the side wall are consular fasces in relief. In the *Lower Corridor* (3) on each side of the entrance are the following objects:—1. Endymion and his dog. 3. Colossal statue of Minerva. 4. Fragment of a statue of Hercules with the Hydra. 5. Apollo. 6. A Sarcophagus, with Bacchanalian reliefs. 9. A bas-relief of a Roman province. 10. Colossal head of Cybele, found at Hadrian's villa. 21. Colossal statue of Diana. 23. Polyphemus. 24. Mercury. 26. Hadrian in sacrificial costume, found near S. Stefano Rotondo. 29. Colossal statue of a warrior, called Pyrrhus or Mars, found on the Aventine; the armour elaborately sculptured. 30. Hercules slaying the Hydra. Near this is a portion of a colossal statue in red porphyry. There are several fragments of the bases and capitals of the columns from the Temple of Concord in this vestibule, which will interest the architect, from the elaborate manner in which they are executed; and the pedestals supporting Nos. 15 and 16 found near the Pyramid of Caius Cæstius (see p. 69), with inscriptions relative to its erection, with the names of his heirs, M. Valerius, Messalla Corvinus, P. Rutilius Lupus, Junius Silanus, L. Pontius Mela, D. Marius Niger, and M. Agrippa, names well known in history. At the extremity of the corridor, on the l., is the

Hall of the Bronzes (4).—Here are preserved most of the bronzes belonging to the Capitoline collection. In the centre is the bronze horse discovered in the Trastevere in 1849, with fragments of a bull from the same locality; the foot of a male statue with an elaborately ornamented sandal; another foot (66) of a colossal statue found on a pedestal before the pyramid of Caius Cæstius, and supposed to have belonged to a statue of that personage; the statue of a boy (1), called one of the young Camilli, or youthful priests, instituted by Romulus; a bronze vase (2) found in the sea at Porto d'Anzio—the Greek inscription on the rim states that it was presented by Mithridates King of Pontus to a Gymnasium of the Eupatorists. Of the two large globes, one stood formerly upon the Milliarum before the Capitol, and is said to have been that held by the colossal statue of Trajan on the summit of his column (p. 55), and, by a singular error, to have contained the ashes of that emperor; the origin of the second globe is unknown. A small group of the Diana Triformis (3). On the wall is a tablet having engraved on it an inscription in honour of Septimius Severus and his sons, with portraits of the emperor and Caracalla; the name of Geta has been effaced on it, as we have seen on their arches. Beyond this, 2 rooms, 4′ 4″, in which are arranged several inscriptions forming the Sarti collection, and others found in the excavations at the New Cemetery near San Lorenzo fuori le Mura. In the centre stands a statue of the Diana Multimammæa (47), the head and hands in bronze.

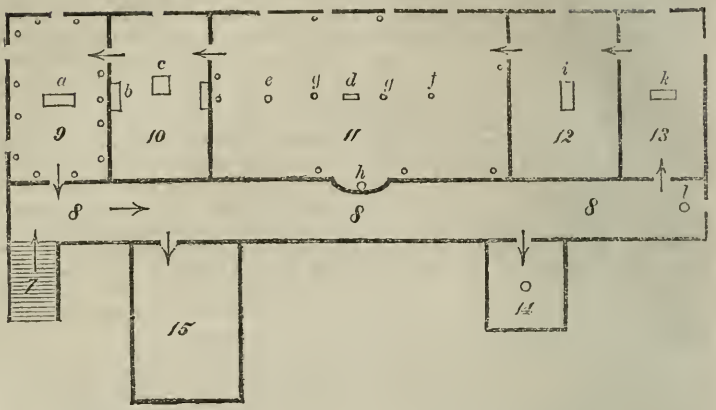
Halls of the Urns (5, 5′, 5″).—At the opposite extremity of the ground floor corridor are 3 rooms, containing a series of Imperial and Consular inscriptions, arranged on the walls, down to the reign of Theodosius, and some interesting specimens of ancient sculpture. In the first room (5), a square altar of Greek marble (*c*), found at Albano, with bas-reliefs of the Labours of Hercules, in the best Greek style, is particularly worthy of notice; upon it is a good bust of Hadrian. In the 2nd room (5′), called the *Hall of the Sarcophagus*, is a sarcophagus (*d*) discovered some years since near the second mile on the Via Appia; the bas-reliefs in front represent a

combat between the Gauls and Romans, in which the former are represented with cords round their necks, as on the statue of the Dying Gladiator. The Gaulish chief in the foreground in the act of killing himself is supposed to be Ancorestus, defeated in A.U.C. 417 by the Consul Atilius Regulus. In this same room is a sepulchral cippus (No. 13) of T. Statilius Aper, measurer of the public buildings, with reliefs in which the compasses, the plummet, a measure of length, and various instruments of his profession, are introduced. The latter shows that the ancient Roman foot, divided into 16 parts, was not quite 12 English inches (11·59) in length. A *Milliarium*, marked VII., of the reign of Maxentius. The walls of this room are covered with a series of inscriptions, extending from the time of Nero to Honorius and Valentinian. In the 3rd room (5′) the most remarkable object is the fine sarcophagus (7) (*e*), celebrated for its bas-reliefs representing the history of Achilles; the subject in front is the dispute between Achilles and Agamemnon about Briseis, the opening scene of the Iliad; on the rt. sits Agamemnon on his throne, and on the l. an aged personage, Nestor or Chalcas, whilst in the foreground is a group of Achilles drawing his sword to avenge the wrong inflicted on him, whilst Briseis and Minerva persuade him to resheath it; the other figures are of Ulysses and Diomed. On one of the end sides is Achilles with the daughters of Lycomedes, and his departure from Scyros; and on the other the Greek chieftains at Troy begging him to avenge the death of Patroclus. At the back but more roughly executed, is Priam interceding for the body of Hector. This interesting urn was found in the tumulus called the Monte del Grano, 3 m. from the modern Porta Maggiore, on the road to Frascati. The Portland Vase, now in the British Museum, was found inside of it, and contained the ashes of the persons to whom the tomb was erected. The 2 figures on the lid of the sarcophagus have been called Alexander Severus and Mammæa his mother, but without any kind of authority. A sitting statue of Pluto with Cerberus, found in the Baths of Titus. Several early Christian inscriptions from near the ch. of Santa Costanza are let into the walls of this room. A good Roman mosaic of a lion surrounded by Cupids, with a male figure standing by and spinning, allegorical probably to the story of Hercules conquered by Love. The circular bas-relief, called the Shield of Achilles, from representing events in the life of that hero, formed a part of one of the *Ambones* in the ch. of the Ara Cœli, which explains why there is a mediæval mosaic in the centre.

Staircase (7).—On the walls of the staircase leading to the upper halls of the Museum are the fragments of the celebrated *Pianta Capitolina*, the ground-plan of ancient Rome engraved on marble, found beneath the ch. of SS. Cosma and Damiano, on the site of the Temple of Romulus and Remus (see p. 42), in the Roman Forum: its date cannot be earlier than the time of Septimius Severus or Caracalla, as several of the edifices erected by these emperors are marked upon it. These fragments, in 26 compartments, are of great value to the Roman topographer, and have more than once enabled him to throw light on disputed questions connected with the position of several monuments. One of the most perfect fragments contains a large portion of the ground-plan of the Theatre of Pompey; another of the Portico of Octavia, with the Temples of Jupiter and Juno within that enclosure; a third of the Basilica Ulpia; and a fourth of the Theatre of Marcellus, with the names annexed.

The *Gallery* (8).—At the top of the staircase are 2 finely-preserved busts (1 and 3) of Marcus Aurelius and Septimius Severus. The walls of the gallery are covered with the inscriptions found in the Columbaria on the Appian

MUSEUM OF THE CAPITOL—UPPER FLOOR.



7. Stairs, Pianta Capitolina.
8. Upper Corridor.
9. Hall of Dying Gladiator.
10. Hall of the Faun.
11. Saloon.
12. Hall of Illustrious Men.
13. Hall of the Emperors.
14. Reserved Cabinet.
15. Hall of the Doves.

Way; many of which are very curious as conveying the names of persons attached to the imperial household of the Augustan age, and especially the designation of their occupations, &c. Among the busts and statues are the following:—2. Bust of Faustina, wife of Antoninus Pius. 5. Silenus. 10. A curious sepulchral relief: the deceased appears to be in the act of making his will. 12. Satyr playing on a flute. 13. An antique repetition of the *Cupid of Praxiteles*, of which we have already noticed others in the Museum of the Vatican. 16. Statue of Trajanus Decius. 17. Cecrops. 19. Agrippina and Nero. 20. An old Bacchante. 21. Marcus Aurelius. 23. A laughing Bacchus. 27. Paris. 28. Sarcophagus, with bas-reliefs of the Rape of Proserpine. 29. An octagonal cinerary urn, with 7 finely-sculptured Cupids, in relief. 33. A Satyr playing on the flute. 36. A Discobolus, badly restored, as a wounded warrior. 37. A wine-vase, with satyrs and bacchantes in low relief. 38. Colossal bust of Juno, grand, beautiful, and finely preserved. 40. A statue like one in the group of the children of Niobe. 42. The Della Valle bust of Jupiter, so called from the family to whom it belonged. 44. Diana Lucifera. 48. Sarcophagus, with bas-reliefs of the birth and education of Bacchus. 53. Psyche with the wings of a butterfly. 54. Bust of Antinous. 55. Venus. 56. A sitting female; the drapery, though coarsely executed, has considerable grandeur of style. 57. Hermes of Jupiter Ammon. 59. Ceres. 62. Bust of Tiberius. 63. Bacchus, with a panther. 64. Good statue of Jupiter, with the eagle. On the altar underneath is a bas-relief of the history of the vestal Quinctia. 65. Jupiter Serapis. 67. Bust of Hadrian, the mask in alabaster. 70. Bust of Commodus, young. 71. Minerva, found at Velletri. 73. Silenus. 74. Domitius Ænobarbus, father of Nero. 75. Caracalla. 76. The fine marble vase which formerly gave the name of "Hall of the Vase" to the next room, in which it stood. It was found near the tomb of Cæcilia Metella.

It stands on a circular altar, with bas-reliefs of 12 divinities, found at Nettuno, considered by some as a specimen of Etruscan art, and by others as an example of the early Greek style. The divinites are arranged in the following order:—1. Jupiter; 2. Juno; 3. Minerva; 4. Hercules; 5. Apollo; 6. Diana; 7. Mars; 8. Venus; 9. Vesta; 10. Mercury; 11. Neptune; 12. Vulcan.

Hall of the Dying Gladiator (9).—Nearly all the sculptures in this hall are of the highest order as works of art, the greater part of which, having been carried to Paris in 1796, were brought back here in 1816. The first is the celebrated figure from which it derives its name:—1. THE DYING GLADIATOR (*a*). There is little doubt that this wonderful figure is a Gaul, probably a Gaulish herald, and it is generally supposed by the most eminent modern sculptors that it formed one of a series of figures illustrating the incursion of the Gauls into Greece. The cord round the neck is seen as one of the distinctive characters of the Gauls in the bas-relief on the sarcophagus found on the Via Appia, and noticed at p. 238, and the horn has been considered conclusive as to the office of the herald. Montfaucon and Maffei supposed it to be the statue by Cresilas, the contemporary of Phidias, which Pliny describes as "*a wounded man dying*, who perfectly expressed how much life was remaining in him." (N. H., xxiv. 8, § 74). But that masterpiece was of bronze, and, if the present statue be considered to agree with Pliny's description, it can only be regarded as a copy. The rt. arm and the toes of both feet have been admirably restored.

"I see before me the gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hail'd the wretch who won.
He heard it, but he heeded not—his eyes
Were with his heart, and that was far away;
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butcher'd to make a Roman holiday.
All this rush'd with his blood—shall he expire,
And unavenged? Arise, ye Goths, and glut your ire!"
Childe Harold.

One of the most accurate critics, John Bell, describes the anatomy of the Dying Gladiator as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by art. Although not colossal, the proportions are beyond life, perhaps 7 feet; and yet from its symmetry it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine. No affectation of anatomy here; not a muscle to be distinguished, yet the general forms perfect as if they were expressed. The only anatomical feature discernible is that of full and turgid veins, yet not ostentatiously obtruded, but seen slightly along the front of the arms and ankles, giving, like the clotted hair, proof of violent exertion. The singular art of the sculptor is particularly to be discerned in the extended leg: by a less skilful hand the posture might have appeared constrained; but here, true to nature, the limbs are seen gently yielding, bending from languor, the knee sinking from weakness, and the thigh and ankle-joint pushed out to support it. The forms of the Dying Gladiator are not ideal or exquisite, like the Apollo; it is all nature, all feeling." It was found among the ruins in the gardens of Sallust, and

was for some time in the gallery at the Villa Ludovisi; it was purchased by Clement XII. 2. Apollo with a lyre, or the Lycian Apollo, found at the Solfatara, on the road to Tivoli. 3. A Roman Matron, as Priestess, with a consecrated vessel in her hand. 4. Bust of Bacchus. 5. The AMAZON, one of the grandest figures of its class—much finer than the repetition in the Vatican. 6. Bust of Alexander the Great. 7. Colossal statue of Juno or Ceres, known as the Juno of the Capitol. 9. Bust of Junius Brutus. 10. Isis, called also Electra or Pandora. 11. Flora, finely draped, found in Hadrian's villa. 13. The ANTINOUS of the Capitol, found also in Hadrian's villa. This exquisite statue has commanded the admiration of all critics by its exceeding beauty. "In the Antinous," says John Bell, "the anatomist would look in vain to detect even the slightest mistake or misconception; yet such is the simplicity of the whole composition, so fine and undulating the forms, that a trifling error would appear as a gross fault. Every part is equally perfect: the bend of the head and declining of the neck most graceful; the shoulders manly and large without clumsiness; the belly long and flat, yet not disfigured by leanness; the swell of the broad chest under the arm admirable; the limbs finely tapered; the ease and play of the disengaged leg wonderful, having a serpentine curve arising from an accurate observance of the gentle bending of the knee, the half turning of the ankle, and the elastic yielding natural to the relaxed state in that position from the many joints of those parts." The statue contains on the rt. leg a red stain; and a smaller one on the breast, produced by iron. 15. A repetition of the FAUN OF PRAXITELES. We have already noticed others in the Vatican; this is the most beautiful of all; the arms and feet are restored; it was found in the Villa d' Este at Tivoli. 16. A colossal statue of Atinia Faustina, wife of Antoninus Pius, with the attributes of Concordia, discovered in excavating the central Rly. Stat. on the Viminal. It stands upon an altar dedicated to Hercules. 17. A good statue of Zeno, found at Civita Lavinia, in the ruins of a villa of Antoninus Pius. A large column of the finest variety of white Oriental alabaster: it was found at the Marmorata, or quay, on the Tiber, at the foot of the Aventine, where the marbles were landed.

Hall of the Faun (10).—On the wall is the celebrated Table of Bronze, inscribed with part of the Lex Regia, or the Decree of the Senate conferring the imperial power on Vespasian. On this table Cola di Rienzo expounded to his followers the power and rights of the Roman people. It was found near the Lateran. The reliefs on the walls occur in the following order: — Four cars drawn by elephants, leopards, deer, and sheep, led by Cupids, with the attributes of Apollo, Bacchus, and Mercury. Front of a Christian sarcophagus, representing Cupids employed in the operations of the vintage. 1. The celebrated *Faun* (*c*) in rosso antico, found in Hadrian's villa, valuable not only for the rare material but for its fine sculpture: it stands on an altar dedicated to Serapis. 3. Colossal head of Hercules, on an altar dedicated to Neptune. 6. A fine colossal head of Bacchus, also on a rostral altar. 7. This altar, dedicated to Neptune, and the 2 preceding to Tranquilitas and the Winds, were found in clearing the harbour of Porto d'Anzio, and are supposed to have been votive offerings from sailors. 13. Sarcophagus, with bas-reliefs representing the story of Diana and Endymion. 15. The boy with a comic mask, full of nature, and very fine as a work of art. 20. Isis, restored with a head of Juno. 21. A repetition of the boy and goose in the gallery of the Vatican, but inferior in execution; the altar beneath it is dedicated to the Sun. 26. *Sarcophagus* (*b*), with bas-reliefs of the battle of Theseus and the Amazons, among which is a group of extraordinary beauty, representing a soldier dragging an Amazon from her horse,

while another seizes his hand and intercedes for her companion. It is mentioned by Flaxman in his lectures as one of the finest specimens of ancient reliefs; on the lid is another fine group of mourning Amazons. This fine Sarcophagus was found near Torre Salona, on the Via Collatina. Upon the walls are numerous Roman inscriptions, with an interesting series of the *Signa Tegularia*, or private marks of the Roman brick-makers.

The *Saloon* (11), (a fine room, with a heavy painted and gilt roof, in sunk panels, of the time of Innocent X.).—The 2 fluted columns of *porta santa* marble on each side of the niche in this saloon were found near the tomb of Cæcilia Metella. The 2 Victories which support the arms of Clement XII. are said to have belonged to the Arch of Marcus Aurelius in the Corso. In the middle of the hall are—1. Jupiter (*f*), in black marble, on a circular altar found at Porto d'Anzio. 2 and 4. The beautiful centaurs in *bigio-morato* (*gg*), amongst the fine works of ancient sculpture in Rome, were found in Hadrian's villa. On the base are the names of the sculptors, Aristeas and Papias of Aphrodisium. A colossal statue of the infant Hercules, in green basalt (*d*), found on the Aventine. 5. Æsculapius, in *nero antico* (*e*), on a circular altar, with reliefs relative to Jupiter, both found at Porto d' Anzio. 6. Roman matron (Julia Pia?). 7. Lucius Antonius. 8. Apollo with a lyre. 9. Statue of Marcus Aurelius. 10 and 25. Amazons wounded. 11. Statues as Mars and Venus, found on the Isola Sacra at the mouth of the Tiber. 12. Isis with a lotus on the head. 15. The Pythian Apollo. 3, 16. 2 statues of Minerva Bellica. 17. Colossal bust of Trajan with a civic crown. 18. A naked statue with the head of Augustus. 19. Female statue with the head of Lucilla. 21. Naked statue of Hadrian, as Mars, found near Ceprano. 22. A Roman in his toga, called Marius, from which Chantrey copied his statue of Canning in Palace Yard. 24. Hercules (*h*), in gilt bronze, found in the Forum Boarium; one of the few ancient statues in which the gilding is preserved. The altar underneath has in front a bas-relief of a sitting figure of Fortune or Abundance. 27. A gladiator. 28. A Præfica or hired mourner at funerals. 31. Colossal bust of Antoninus Pius. 33. A hunter with a hare, found near the Porta Latina. 34. Harpocrates, with his finger on his mouth, found at Hadrian's villa in 1744.

Hall of Illustrious Men (12).—The bas-reliefs on the walls are the following:—Frieze, consisting of 5 pieces, probably from a temple of Neptune, representing sacrificial instruments, with 3 good reliefs of trident prows of galleys and other naval emblems. Death of Meleager, the front of a sarcophagus. Calliope instructing Orpheus. An interment. Conveying a dead body to the funeral pile. A victory. A sacrifice to Hygeia, in rosso-antico. A bacchic scene, with the name of the sculptor Callimachus, found at Orte. In the centre of the hall is a fine sitting statue (*i*), supposed to be of Marcus Claudius Marcellus, one of the greatest generals of antiquity, the conqueror of Viridomar, B.C. 222. Round the room, on 2 ranges of shelves, are placed 93 busts of philosophers, poets, and historians:—1. Virgil, very doubtful; by some called Alexander the Great. 4, 5, 6. Socrates. 7. Alcibiades. 8. Carneades. 10. Seneca. 11. Aspasia (?). 13. Lycias. 16. Marcus Agrippa, a colossal bust. 17. Hieron. 19. Theophrastus, colossal. 20. Marcus Aurelius. 21. Diogenes. 22. Plato. 23. Thales. 24. Asclepiades. 25. Theon. 27. Pythagoras. 28. Bust, called Alexander the Great. 30. Aristophanes (?). 31, 32. Demosthenes. 33. Pindar. 34. Sophocles. 37. Hippocrates. 38. Aratus. 39, 40. Democritus. 41, 42, 43. Euripides. 44, 45, 46. Homer. 48. Corbulo. 49. Bust of Scipio Africanus, with the wound on the left side of his head carefully worked out. 51. Pompey. 52. Cato the Censor. 53. Aristotle. 54. Sappho. 55. Cleopatra. 57. Lysias.

59. Herodotus (?), according to some Arminius. 60. Thucydides. 62, 94. Epicurus. 63. Double Hermes of Epicurus and Metrodorus. 65. Pythodaris. 68, 69. Masinissa. 70. Antisthenes. 72, 73. The Emperor Julian. 75. Cicero, supposed by some to be Asinius Pollio. 76. Terence (very doubtful), roughly executed, with a comic mask on the shoulder, discovered on the Via Latina. 82. Æschylus. There are several heads which bear the name of Plato, but they are more probably busts of the bearded Bacchus.

Hall of the Emperors (13).—On the walls are a series of bas-reliefs, arranged in the following order: — Triumphs of Bacchus, and children at the games of the Circus. Bacchus on a tiger, with fauns and satyrs. The Muses. A good bas-relief of Perseus delivering Andromeda. Socrates with Philosophy, and Hesiod with a Muse; the 2 latter reliefs are casts from a sarcophagus in Paris. A sleeping Endymion with his dog, found on the Aventine. A bas-relief dedicated by a freed man of Marcus Aurelius to the Fountains and Nymphs: in front a river-god, with a group of 3 Nymphs, similar to the celebrated group of the Graces in the Gallery at Siena; and on the other side, Hylas carried off by the river-nymphs. In the middle of this hall is the sitting *Statue* (*k*) *of Agrippina* the elder, the daughter of M. Agrippa, wife of Germanicus, and mother of Caligula, remarkable for the ease of the position and the arrangement of the drapery; archæologists are not, however, agreed on the personage whom it represents. Around the room are arranged 83 busts of the Roman emperors and empresses in chronological order, a collection of great value, presenting us the portraits of some of the most remarkable personages in history; beneath each is affixed the name. The following are the most interesting:—1. Julius Cæsar. 2. Augustus. 3. The young Marcellus (?). 4, 5. Tiberius. 6. Drusus, his brother. 7. Drusus, his son. 8. Antonia, the wife of the first Drusus, mother of Germanicus and Claudius. 9. Germanicus. 10. His wife, Agrippina. 11. Caligula, in green basalt. 12. Claudius. 13. Messalina, the fifth, and, 14. Agrippina, the sixth wife of Claudius. 15, 16. Nero. 17. Poppœa, his wife. 18. Galba. 19. Otho. 20. Vitellius. 21. Vespasian. 22. Titus. 23. Julia, his daughter. 24. Domitian. 25. Domitia Longina. 26. Nerva, supposed to be modern and by Algardi. 27. Trajan. 28. Plotina, wife of Trajan. 29. His sister Marciana. 30. His daughter Matidia. 31, 32. Hadrian. 33. Julia Sabina, his wife. 34. Ælius Cæsar, his adopted son. 35. Antoninus Pius. 37. Annius Verus. 38. Marcus Aurelius. 39. Faustina, his wife. 41. Lucius Verus. 42. His wife, Lucilla. 43. Commodus. 44. Crispina, his wife. 45. Pertinax. 46. Didius Julianus. 48. Pescennius Niger. 49. Clodius Albinus. 50, 51. Septimius Severus. 52. His wife, Julia Pia, with a wig. 53. Caracalla. 54. Geta. 55. Macrinus. 56. Didumenianus. 57. Elagabalus. 58. Annia Faustina, his wife. 59. Julia Mæsa. 60. Alexander Severus. 61. Julia Mammæa, his mother. 62. Maximinius. 63. Maximus. 64. Gordian the elder. 65. Gordian the younger. 66. Pupienus. 67. Balbinus. 68. Gordianus Pius. 70. Trajanus Decius. 71. Quintus Herennius. 72. Hostilianus. 73. Trebonianus. 74, 75. Volusianus. 76. Gallienus. 77. Salonina, wife of Gallienus. 78. Saloninus, their son. 79. Carinus. 80. Diocletian. 81. Constantius Chlorus. 82. Julian. 83. Magnus Decentius, a specimen of the extreme degradation which sculpture had reached in the 5th cenry.

The *Reserved Cabinet* (14), a small room on the rt. of the gallery, may be seen on any other than the public days by giving a paul to the custode. It contains the VENUS OF THE CAPITOL, one of the most noble of all the representations of that goddess; is in Pentelic marble; and was found, it is said, in a walled-up chamber in the Suburra on the Viminal, and so entire that the only parts fractured were the point of the

nose and one of the fingers. Leda and the Swan, of very inferior workmanship; and the Cupid and Psyche found on the Aventine, two graceful figures.

The Hall of the Doves (15).—37. The Iliac Table, a bas-relief representing the principal events in the history of the Iliad and the fall of Troy, with the deliverance of Æneas by Stesichorus; engraved and illustrated by Fabretti, who refers it to the time of Nero. 41. Triumph of Bacchus. 69. The fine sarcophagus of Gerontia, with bas-reliefs of the history of Diana and Endymion. Above it are 2 mosaic masks, found in the vineyard of the Jesuits on the Aventine. 77. Diana of Ephesus, or Multimammea. 100. A small sarcophagus, with interesting reliefs, representing the creation and destruction of the soul according to the doctrines of the later Platonists. 101. The celebrated DOVES of PLINY, one of the finest and most perfectly preserved specimens of ancient mosaic. It represents 4 doves drinking, with a beautiful border surrounding the composition, and is formed of natural stones, so small that 160 pieces are contained in a square inch. It is supposed to be the mosaic by Sosus, described by Pliny as a proof of the perfection to which that art had reached in his day. He says there is at Pergamos a wonderful specimen of a dove drinking, and darkening the water with the shadow of her head; on the lip of the vessel others are pluming themselves. "Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur aliæ scabentes sese in cathari labro." It was found in Villa Adriana in 1737 by Cardinal Furietti, from whom it was purchased by Clement XIII. In the recess of one of the windows is a collection of writing *styles*, discovered a few years ago in cleaning out the flight of steps leading from the Tabularium of the Capitol to the Forum (see p. 23); and on the shelves a large collection of busts, evidently portraits, several of which are finely executed; and upon the walls above, some Pagan and early Christian inscriptions.

The Tabularium of the Capitol (the entrance is on the l. side of the descent towards the Forum) has been recently fitted up to form a kind of Architectural Museum. It contains several fragments discovered in the excavations of the neighbouring Forum and Basilica Julia: two very fine specimens from the Temples of Vespasian and Minerva Chalcidica have been placed here, and restored so as to convey a correct idea of the entablature and friezes of these chefs-d'œuvre of the Roman Corinthian style.

† THE LATERAN.

The Lateran was the palace of the popes from the time of Constantine to the period of the return of the Holy See from Avignon (1377), when Gregory XI. transferred the papal residence to the Vatican. The ancient palace was destroyed by fire in the pontificate of Clement V., and was rebuilt by Sixtus V. from the designs of Fontana. It was converted into an hospital by Innocent XII. in 1693; and in 1843 into a Museum by Gregory XVI., as the best means of preventing the building from falling into a state of dilapidation, and of providing a suitable depository for the works of art for which room could not be found at the Vatican, and for a museum of Christian antiquities.

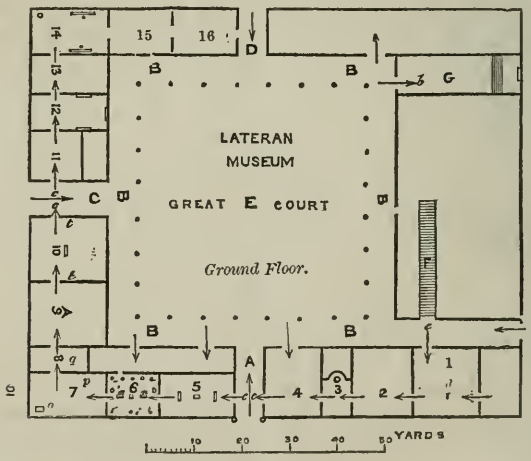
The Lateran Museum is not yet open to the general public and on fixed days, but a paul to each of the custodes (there are 2) for one person, and double for a party, will procure admission at any time.

The museum consists of a series of rooms on the ground and the first floors: in the former are contained the sculptures, in the latter some paintings and mosaics with the early Christian inscriptions.

On entering the palace from the Piazza di San Giovanni (**A**) we will

commence our visit by the 4 rooms on the right hand, continuing afterwards through those on the left. As there is no catalogue, and as very few of the objects are named, we shall endeavour to point out the most remarkable in each room, as they were in the summer of 1861, without being responsible for visitors finding them still in the same places: the Lateran Museum being the receptacle for all recent discoveries and acquisitions, the arrangement of its contents is constantly varying.

Room 1, now chiefly occupied by the marbles formerly in the Appartamento or Gabinetto Borgia at the Vatican, and from which they were removed to make room for the library of Cardinal Mai purchased by Pius IX. There are several interesting bas-reliefs here, among which deserve to be noticed — a procession of lictors and senators, found in the Forum of Trajan, with the figure of that Emperor; 2 boxers in high relief, called Dares and Entellus, only a fragment of a larger composition discovered near the arch of Gallienus; portion of a sarcophagus, with the history of Mars and Rhœa Sylvia and of Diana and Endymion; a rude representation of a circus-race, a draped figure giving the signal for the start; Helen and Paris; a leave-taking between a soldier and his wife; Leucothea feeding the infant Bacchus; a fine bust of Marcus Aurelius. *Room* 2. The marbles here were also brought



LATERAN PALACE AND MUSEUM.

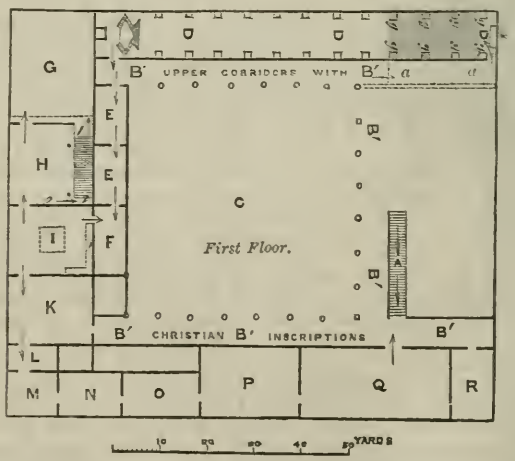
Ground Floor.

A. Principal entrance.
B B B. Lower corridors or portico.
C. North entrance, closed up.
D. East entrance.
E. Great court.
F. Grand staircase leading to state apartments.
G. Corridor leading to Christian Museum.
b, Entrance to Christian Museum.
c c c c, Doors opening into Halls of Sculptures.

1. Hall of Mosaic. *d*, Ancient Mosaic of Boxers.
2. ,, Architectural fragments.
3. ,,
4. ,, Antique Sculptures from Ostia and Via Appia.
5. ,, the Stag.
6. ,, the family of the Cæsars, from Cervetri.
7. ,, Sophocles (*o*). *p*, Faun.
8. ,, Neptune (*q*).
9. ,, Architectural Fragments.
10. ,, chiefly Bas-reliefs. *t*, From monument of the Aterii.
11. ,, Sundry Bas-reliefs and unfinished Statue.
12. ,, Sarcophagi.
13. ,, Bas-relief.
14. ,, the Columns.
15, 16. ,, miscellaneous; Mosaic of Silenus.

from the Appartamento Borgia, and consist chiefly of architectural fragments, many of great beauty; portions of frieze which belonged to the Basilica Ulpia, representing arabesques, with children, chimæras, griffons, &c., are beautifully worked out. *Room* 3, *Room* 4. Several ancient marbles, amongst which are — a repetition of the Faun of Praxiteles; a good bust of the young Tiberius; a bas-relief of Medea and the daughters of Pelias; statues of Mars and of a naked Germanicus; and several sepulchral cippi and bas-reliefs, discovered during the recent excavations on the Via Appia and Ostia. Crossing the gateway are—*Room* 5, a stag, in grey marble; a cow of the short-horned variety; a group of Mithra, found near the Lateran; a mutilated female figure seated on a lynx, the original idea, probably, of Daneker's celebrated group of Ariadne on the panther; a good bust called Scipio; an altar with bas-reliefs on its four sides, sacrifices to the Lares, bearing the name of Caius Manlius, a Censor of Cære; it was found at Cervetri: on one of the sides is represented a cock-fight, the backers being Cupids, or Genii, one of whom is carrying off the dead bird, in a weeping mood, whilst the victor is borne to an altar, round which laurel crowns are suspended: although of diminutive dimensions, there is much character in the different groups; the relief of a bird feeding its young, on one of the sides, is graceful. *Room* 6. Statues of several members of the family of Augustus, discovered at Cervetri, the ancient Cære, in 1839, by the late Sig. Calabrese, who, after the Marquis Campana, was the most enterprising excavator at that interesting locality, where they decorated the theatre of the Roman Municipum, now the Vigna de' Agostiniani, in the ruins of which they were found, with the dedicatory inscription by the SENATUS POPULUS, QUE CERES; they consist of 4 full-length draped and erect figures of Drusus, Agrippina the wife of Germanicus, and Livia; 2 sitting statues of Tiberius and Claudius, crowned with wreaths of oak-leaves—the heads and torsos are very fine, the legs and arms wanting; 2 statues in armour of Germanicus and Britannicus, the ornaments on the armour very good; a colossal head of Augustus; a bas-relief supposed to have belonged to an altar, with 3 figures, having inscriptions beneath, of the inhabitants of the Etruscan cities of Vetulonia, Vulci, and Tarquinii, the 6 first letters of *Vulcen*tani being alone wanting; 2 recumbent statues of Silenus; and several fragments of dedicatory inscriptions to members of the Imperial family—those to Drusilla and Julia Aug. Agrippina, the daughters of Germanicus, are the best preserved: all the objects in this room were found at Cervetri. *Room* 7. Statue of Sophocles, found at Terracina: it is the finest specimen of sculpture in the Lateran Museum, and very similar to that of Æschines (miscalled Aristides) in the Museo Borbonico at Naples. In another room of the museum have been placed casts of these two fine statues near each other. A Dancing Faun found in the Via di S. Lucia in Selce on the Esquiline; a good female draped figure; an Apollino from Cervetri. On a jamb of the door leading into the next room has been placed a curious sepulchral inscription of a certain Musicus Scuranus, a native of the province of Lyons in Gaul, who, having journeyed to Rome, died there; after the titles of their master follows the names of 16 persons of his suite, with the designation of their offices, such as physician, master of the wardrobe, cook, &c.—*qui cum eo Romæ cum decessit fuerunt.* This singular record was found over a cinerary urn in the Columbarium of the Vigna Codini on the Via Appia. (See p. 78.) *Room* 8. A statue of Neptune from Porto, the legs and arms restored; bas-relief, probably representing a mask-shop, although it has been called a poet immersed in study; a bas-relief of Cupid discharging his arrow at Mars, who drops his sword; and several unimportant busts. *Room* 9. Architectu-

ral fragments; the triangular base of a handsome candelabrum from the Forum; 2 columns, covered with foliage ornaments. *Room* 10. Bas-reliefs from a sepulchral monument of the Aterii, discovered in 1848 at Cento Celle, on the Via Labicana; amongst which are two fragments, one representing a tomb in the form of a temple in low relief, with a crane alongside moved by a tread-wheel for raising stones, a curious illustration of the mechanical arts of the ancients; on the top of the crane is a bouquet of flowers and palm-branches; the other represents several monuments of Rome, amongst which an arch of Isis, and the better-known one of Titus, with the inscription, ARCUS IN SACRA VIÂ SUMMA. Two triumphal arches; an hexastyle Corinthian temple, with a figure of Justice under the portico, and instruments of sacrifice and thunder-bolts on the tympanum, from which it has been supposed to represent that of Jupiter Stator, situated on the Palatine; in the centre of this room is a pretty group of Cupid on a Dolphin; 2 good busts of a man and wife in high relief—the serpent is probably emblematical of the man's professional calling. *Room* 11.—Bas-relief of Boxers; a statue of the Diana Multimammæa; 2 bas-reliefs of Pugilists, one on a small sepulchral urn, and another of the Labours of Hercules. *Room* 12. 3 large sarcophagi discovered at the Vigna Lozzano (see p. 77), with reliefs representing the slaughter of Niobe and her children; the history of Orestes and the Furies, in a good style of art; the third with festoons and Gorgon masks; fragment of a bas-relief of the storming of Olympus by the Titans. *Room* 13. Sarcophagus busts in high relief of five members of the Furia family, lately discovered on the Via Appia; 2 senatorial statues, one with the name of



B′ B′ B′. Corridors, with Christian inscriptions.
a, a. Entrance and passage leading to Collections.
E E. Copies of Paintings in the Catacombs.
F. Frescoes of 14th century.
G. Hall of the Great Mosaic.
H. Paintings.
I. Ancient Mosaics and Cartoons.
K. Paintings by Palmezzano.
L. Tapestries.
M N O. Paintings.
P. Hall of Portraits of Emperors.
Q. Modern Terracotta Busts and Statues.
R. Archives of the Inquisition.

Dogmatius on its pedestal; alto-relievo of Ulpia Epigoni, with a strange coiffure of the time of Titus; sepulchral urn, with recumbent figure surrounded by women and servants bearing the viands for a banquet. The most interesting object in this room is the unfinished statue of a captive barbarian, found in the Via dei Coronari, still preserving the sculptor's points to guide the workman in preparing the marble for the artist's finishing chisel. *Room* 14. 2 fine columns of unpolished Pavonazzetto marble, with the name of the emperor Hadrian cut on their bases, indicating their destination, with the cubic contents of each, —they were discovered a few years ago at the Marmorata, the quay on the Tiber at the foot of the Aventine, where all the marble arriving at Rome was landed in ancient, as it continues to be in modern times.

In two rooms (16, 17) recently opened have been placed several miscellaneous objects, the most interesting of which is a niche in mosaic, representing Silenus with his dog, discovered in the Thermæ at Ostia.

A description of the Pagan monuments in the Lateran Museum has been published at the expense of the Pontifical Government, containing an explanatory text of the most remarkable objects and numerous engravings.*

The First-floor consists of the suite of state apartments, in which have been deposited sundry paintings and ancient mosaics, and the Christian Museum, the first in importance being the latter.

The CHRISTIAN MUSEUM, founded by Pius IX., was very judiciously arranged by the late Padre Marchi. The entrance to it is from the rt.-hand corner of the great quadrangle, or lower portico. Entering the Museum by a corridor (*aa*) —on the wall at the end of which are 2 early mediæval mosaics, with the copy of one in the crypt at St. Peter's—that leads to the great hall, D, now formed out of what was formerly the state passage leading from the palace to the vestibule of the Lateran basilica, the roof of which is covered with arabesques and other frescoes of the time of Sextus V., painted by the Zuccheros and their school, at the bottom of the stairs is one of the most remarkable sarcophagi in the collection, as it is also the largest. It was discovered some years ago under the floor, and near the Confession of the Basilica of St. Paul's, in sinking the foundations to support the new tabernacle and its gorgeous columns in oriental alabaster (p. 131). This sarcophagus, which is supposed to date from the last third of the 4th cent., when the basilica was re-erected by Theodosius, is remarkable for its sculptures. In the centre are two unfinished busts in relief of its once occupants: the other bas-reliefs are also partly in an unfinished state, and arranged in two rows; in the upper one, on the l., is a male figure seated, in the act of benediction, with another behind and a third in front, supposed to represent the Trinity; the Saviour presenting the figure of the Eve created to the Father; next comes a group of Christ, with Adam, Eve, and the Serpent; on the other side the changing of the water into wine; the multiplication of the loaves; and the resurrection of Lazarus, with Martha kneeling below. The lower range represents the Virgin and Child, with the three kings, in Phrygian bonnets, presenting their offerings; the miracle of restoring sight to the blind; the naked figure in the centre between 2 lions, generally considered to represent Daniel in the lions' den, although by some writers to be the emblem of a Christian martyr in the arena. The figure alongside Daniel with a porridge pot, being evidently intended for Habbakuk mentioned in the Apocryphal Book of Bel and the Dragon, as bearing food to the Prophet. The subjects beyond this are St. Peter and our Saviour, the former carried off prisoner by the Jews, who wear round caps, not unlike those now in vogue, and who present the characteristic Hebrew phy-

* Monumenti del Museo Lateranense, descritti ed illustrati da Raffaele Garrucci. 2 vols. fol. Roma, 1861.

siognomies which we meet in the purlieus of the Ghetto and of our own Houndsditch; and last of all Moses striking the rock, with Jews drinking from the spring. The other principal sarcophagi, 22 in number, are arranged on either side of the hall: those on the l. are the most remarkable for their sculptures, which represent the frequently repeated subjects of the Good Shepherd; the Children in the Fiery Furnace; Adam, Eve, and the Serpent; the Sacrifice of Abraham; Daniel amidst the Lions; Moses striking the Rock; the Restoration to Life of Lazarus, expressed by a male figure striking a dead body with a wand; Jonah thrown to the whale, and emerging from another, now generally considered to be emblematical of martyrdom, and showing the short passage the sufferer has had to undergo from his being engulfed to his exit and arrival in the region of bliss, represented by a figure reclining under an arbour; the Healing of the Blind, the Paralytic taking up his bed, &c. One of the interesting sarcophagi is covered with reliefs of different operations of the vintage, with three figures of the Good Shepherd in front; on the two at the farther extremity of the gallery is represented the Labarum of Constantine, with figures of the sleeping and waking soldiers beneath. The 10th sarcophagus on l. is a very interesting one for its sculptures; on the front are a series of figures between columns—the Saviour in the centre, the Sacrifice by Abraham and the Resuscitation of Lazarus, with the ordinary early Christian emblems above; and on the ends 2 very curious representations of the streets of a town, with temples and ordinary dwellings with glass windows: it is under a canopy or tabernacle, supported by 2 beautiful torse columns of Pavonazzetto marble, and is intended to show how the tombs were placed in the vestibules of the early basilicas, for it may not be out of place to inform our readers that most of those in this museum were so situated, although a few were discovered in the subterranean recesses of the catacombs.* Near the upper end of the hall, on ascending the stairs, is a bas-relief of Elijah ascending to heaven from a chariot drawn by 4 horses, and leaving his cloak to Elias: this subject is considered by Christian archæologists to be emblematical of Christ transferring his powers in the form of the Pallium to St. Peter, who receives the gift with great veneration, holding forth a fold of his own mantle to receive it. This piece of sculpture, which formed the front of a sarcophagus, is considered to date from the early part of the 4th century. At the end of the hall is the sitting statue of St. Hippolitus, which has been removed here from the Vatican Library: it was discovered near the basilica of S. Lorenzo fuori le Mura, and, although the head is modern, it is perhaps the finest specimen of Christian sculpture handed down to us; it is considered to be contemporaneous with the saint (A.D. 240). On one side of the chair is engraved in Greek the celebrated Paschal Calendar, composed about A.D. 223 to combat the error of those early Christians, denominated *Quartadecimani*, who observed the festival of Easter on the same day as the Jews; and on the opposite one a list of the writings of the saint.

Opening from near this, we enter the upper corridor of the Palace, B′, on the walls of 3 sides of which are now arranged the early Christian inscriptions discovered chiefly in the catacombs, commencing with those of which the dates can be ascertained chiefly by the names of the Consuls who were in office at the time engraved upon them; the oldest inscription in this series is of the 3rd Consulate of Vespasian, corresponding to A.D. 71; but very great

* In the early times of Christianity no human remains except those of saints and martyrs were admitted into the churches, the tombs of all others being confined to the vestibules or to the quadraportici. Subsequently, sarcophagi were allowed to be placed at the columns of the interior nearest to the entrance. The general introduction of sepulchral monuments, and of burial in churches, took place at a comparatively recent period.

doubts exist of its being of Christian origin, as well as regarding the locality and the circumstances under which it was discovered. Between this and the next is an interval of 167 years. One of the divisions is occupied by inscriptions written by Pope Damasus (chiefly facsimiles), which we have seen in some of the basilicas, and which we shall find in the subterranean cemeteries: that in praise of a certain Projecta, who erected a church to the Martyr Liberalis, is curious; it was found on the floor of the ch. of S. Martino ai Monti. Projecta was the daughter of Florus, and died at the age of 16, in the consulate of Fl. Merobaudes and Fl. Saturninus (A.D. 383). All the inscriptions in the first seven compartments can have an approximate date assigned to them; those in the remaining 17 belong to different times, from the 3rd to the end of the 6th centuries. They have been carefully classed by Cavaliere de' Rossi, and relate to persons in every rank of life, to matters connected with the dogmas and rites of the early Christians, and to the different ranks of the clergy. Cavaliere de' Rossi is now engaged on a voluminous work descriptive of these memorials, forming a part of the great publication on Pagan and Christian epigraphy, under the auspices of the King of Prussia and Pius IX. Out of a corner of this corridor we enter a suite of 3 rooms formed by closing up the arches of one side of the fine portico of Fontana: in the two first (E) are arranged a series of accurate copies of some of the most important paintings in the catacombs, prepared for Marchi's unpublished work. One of these cartoons contains 3 subjects of the Adoration of the Magi, remarkable as representing 2, 3, and 4 kings; the most ancient is that from the Catacombs of SS. Nereus ed Achilleus, that of the 4 kings, and believed to have been executed about the end of the 2nd cent. (see p. 350). In the 3rd room (F) have been placed a series of frescoes, cut from the walls of S. Agnese fuori le Mura, interesting in the history of Italian painting, being of the 14th cent., and attributed to the school of the Cosimatis, a family known for their works in mosaic.

From here we enter the State apartments, at the N.E. corner of the palace, by the Hall of the Mosaics (G): the floor of which is formed by the great mosaic of the Athletes, found in the Baths of Caracalla, consisting of full-length figures and busts of boxers; this mosaic is rough when examined closely, but the effect of the whole, when viewed from the gallery round the room, is fine: each boxer occupies a separate compartment; the names of JOVINVS ALVMNVS, IOBIANVS, &c., upon it may be those of some of the combatants. On the walls are hung drawings to show how these mosaics were originally placed in the halls of the Thermæ. The frescoes on the walls represent events in the life of Constantine the Great, after his conversion to Christianity.

In the next *Room*, H, on the N. side of the palace, are the following pictures: —Sir Thos. Lawrence's portrait of Geo. IV., presented by that sovereign to Pius VII. A copy of *Guercino's* Ascension of the Virgin, the original now in Russia. *Car. Arpino*, the Annunciation. *Room* I.—*Giulio Romano*, a cartoon of his picture of the Martyrdom of St. Stephen; *Cammuccini's* of St. Thomas; and *D. da Volterra's* of his celebrated Descent from the Cross, in the ch. of La Trinita de' Monti. A painting of the Annunciation, attributed with great doubt to *Francia*. An interesting series of ancient mosaics: one set consisting of theatrical masks, with the name of Heraclitus beneath, possibly the artist by whom they were executed; another, more recently discovered in the Vigna Lupi, near the Porta di S. Paolo, represents the unswept floor of a dining-room, the remains of a banquet, well-picked fish-bones, lettuce-leaves, claws of cray-fish, &c.; and a third, relative to Egypt, with animals and emblems of that country. *Room* K. *Marco Palmezzano*, a painter of Forli, little known out of Italy: 2 large pictures of Virgin,

Child, and Saints, with the artist's name: one of these paintings is very fine, it represents Our Lady enthroned, surrounded by SS. John the Baptist, Lawrence, Francis, Benedict, Dominick, and Peter, and bears the artist's name and date (1481); the other the Virgin enthroned between SS. John the Baptist and Jerome. *Fra Angelico da Fiesole*, the Madonna surrounded by Angels above, with several small subjects on the predella beneath, much injured. *Giovanni Sanzio*, St. Jerome. *Room* L. *Carlo Crivelli*, a Madonna, signed and dated 1482. *Sassoferrato*, portrait of Sixtus V. *M. A. Caravaggio*, Christ appearing to the Apostles: 2 good specimens of modern Roman tapestry after pictures of Fra Bartolommeo. *Room* M. *Cola di Amatrice*, the Assumption of the Virgin, with the Apostles around the empty sepulchre, and painter's name, dated 1515. *Andrea del Sarto*, a Holy Family. *Room* N. *Cesare da Sesto*, the Baptism of Our Saviour. *Fra Filippo Lippi*, an Ancona of the Coronation of the Virgin and Saints, with donatarii on each side. *Luca Signorelli*, 2 pictures of SS. Catherine of Siena and Ursula, SS. Lawrence and Benedict; an Ancona by *Anto. da Murano*, S. Benedict and 2 saints on either side. The 2 rooms that follow (O. and P.) are at present unfurnished, or contain a few indifferent paintings: the Supper at Emmaus, by Caravaggio, and a copy of the binding of St. Andrew, by *Guido*, at S. Gregorio di Monte Cælio. *Room* Q, or the Great Hall of the Council, surrounded by portraits of the popes from St. Peter to St. Silvester, as the one that precedes it is by those of theEmperors who served the progress o fChristianity fromLeo to Marcianus. In the great hall have been recently arranged a large collection of terracotta sculptures, chiefly busts and groups of North American Indians, by Pettrich, of Dresden, who had lived many years in Canada and the United States. The closed room beyond this contains the archives of the Sant' Uffizio or Inquisition. The inner court of the palace is very fine; the frescoes which decorate its corridors were painted by *T. Zucchero*. It will be worth the visitor's while to ascend to the Terrace at the top of the palace, from which the view of the Sabine hills, and over the Campagna extending from their base to Rome, and over the eastern part of the city itself, is magnificent. The custode of the upper apartments of the Museum will, on application, open the door leading to this Belvedere.

QUIRINAL PALACE.

Palazzo Pontificio or *del Quirinale*, the pope's palace on Monte Cavallo. The present edifice was begun by Gregory XIII. in 1574, continued by Sixtus V. and Clement VIII. from the designs of D. Fontana, enlarged by Paul V. and Innocent X., and by Clement XII., from the designs of Bernini. The garden was added by Urban VIII. It was the favourite residence of Pius VII., and has been since inhabited by his successors during a part of the summer. It has been the seat of the Conclaves for the election of the pope for many years; the new pontiff's name is announced to the people from the balcony over the principal entrance. As it now stands, the Palace of the Quirinal is the most habitable and princely of the Papal residences in Rome, Gregory XVI. and Pius IX. having done much to embellish it, and opened several new apartments, decorated with fine specimens of tapestry and other gifts from different sovereigns to the Head of the Church. To see the apartments, which are open every day from 10 until 2, an order from the pope's major-domo is necessary, which may easily be obtained through any consul or banker. The state apartments occupy the whole of the first floor and the four sides of the great court; the offices of the Secretary of State, and of several functionaries of the Papal household, the ground floor.

On ascending the great stairs the

visitor will see on the first landing-place a large and fine fresco of Christ ascending to Heaven surrounded by hosts of angels; it was painted in 1472 by *Melozzo da Forli* in the tribune of the ch. of the SS. Apostoli, from which it was removed, with those now in the sacristy of St. Peter's, when the ch. was altered in 1711. As at present shown,* the visitor enters the state apartments by the *Sala Regia*, a grand hall 150 feet long, built in the pontificate of Paul V., having a richly decorated but heavy carved and gilt ceiling. From this opens on one side the Capella Paolina, nearly of the same size as the Sistine chapel at the Vatican, and where the great ceremonies of the Church take place when the Pope resides at the Quirinal; here also the Cardinals assemble during the conclave to vote, and here the election of the Pontiff takes place. The Paolina chapel contains little worthy of notice. Returning to the Sala Regia, we enter a suite of rooms fitted up by Pius VII. and Gregory XVI., and inhabited by the pope during his residence at the Quirinal, forming the whole of the palace on the side of the Piazza di Monte Cavallo. The balcony from which the new Pope is proclaimed to the people opens on the Piazza from this apartment. In the fourth of these rooms are several pictures: amongst others a Madonna, with S. Jerome, attributed to *Correggio;* and the Last Supper, by *Baroccio.* In the 5th, a good specimen of old Gobelins tapestry, representing the marriage of Louis XIV. In the 6th and 7th some magnificently embroidered ecclesiastical vestments—fine specimens of this kind of work; they were executed at Florence for Clement VIII. In the 8th and 9th are 4 very large specimens of tapestry representing the miraculous Draught of Fishes, the Last Supper, the Driving out the Vendors from the Temple, and the Washing of the Feet of the Pilgrims: above are some frescoes by *Borgognone* and *Salvator Rosa.* The copy of Correggio's Entombment is of modern Gobelins manufacture. These 2 rooms, and that of the Throne which follows, are magnificently decorated. Beyond the latter is the suite that constitutes the private apartments inhabited by the pope, consisting of his hall of audience, his study and bedroom. In the latter, simply furnished with a brass bedstead, expired Pius VII. Farther on is the sitting-room of the Pope; from here Pius VII. was forcibly dragged away by order of Napoleon I. in 1809, and Pius IX. obliged to fly in 1849, when the palace was invaded by the mob. The large circular painting on the ceiling, of Christ disappearing before the Pharisees, is by *Overbeck*, allegorical to the misfortunes that had here befallen two of his vicegerents on earth. Beyond these an elegant suite of rooms, overlooking the Quirinal garden, was fitted up by Pius VII. for the reception of the Emperor of Austria during his visit to Rome in 1819, in one of which are some good paintings: St. Peter and St. Paul, by *Fra Bartolommeo;* St. Bernard, by *Sebastiano del Piombo;* St. George, by *Pordenone;* a Sibyl, by *Garofalo;* the Adoration of the Magi, by *Guercino;* the wounded Adonis, by *Paul Veronese;* SS. Eustachius and Liberius, by *An. Caracci;* a dead Sta. Cecilia, by *Vanni;* the Resurrection, by *Vandyke;* a Holy Family, by *P. Battoni;* and a handsome Sèvres china vase, a present from Napoleon to Pius VII. Following this picture-gallery is a series of 7 rooms, chiefly fitted up by the present pope, one of which, called the *Sala d'Audiencia de' Principi*, has a frieze in bas-relief by Thorwaldsen, representing the entrance of Alexander into Babylon; a modern Gobelins tapestry of the Stoning S. Stephen; and in the floor an ancient mosaic with a head of Mercury in the centre. In the next room is a picture of the Court of the Begum of Sirdana, painted in India, containing her own portrait and those of Dyce Sombre, by whom it was presented to the Pope, and of her spiritual adviser

* The Quirinal Palace is not open during the time the Pope resides there.

Bishop Julius Cæsar, enthroned. Farther on are Finelli's bas-reliefs of the Triumphs of Trajan, converted, like other monuments of that emperor, into those of Constantine. A second picture-gallery contains an ancient copy of Raphael's St. John in the Desert; David and Goliah, by *Guercino;* a battle-field, by *Salvator Rosa;* an Ecce Homo, by *Domenichino*. Another, the private chapel of the pope, opens from the second picture-gallery, and contains one of *Guido's* finest works, the Annunciation, and *Albani's* frescoes of the life of the Virgin, with some lovely groups of children. In a room beyond the picture gallery, leading to the great hall, or *Sala del Consistorio*, are views of the interior of the ancient basilicas of St. Peter's, S. Paolo, Sta. Maria Maggiore, and St. John Lateran, as they were before the modern restorations, and of the present basilica of the Vatican. The *Sala del Consistorio*, or great hall of the Consistory, is a bare large room, having a large fresco of the Virgin and Child, by Carlo Maratta, on one of its walls.

The gardens can be visited on any day from 8 until 12, with an order, also from the pope's major-domo. They are of considerable extent, handsomely laid out and decorated with statues and fountains; in an enclosure are some well-stocked greenhouses and a garden of out-door exotics. Among these curiosities is an organ played by water in a lower garden, and a kind of grotto ornamented with fresco paintings. The casino, designed by Fuga, is decorated with frescoes by *Orizonte*, *Pompeo Battoni*, and *Pannini;* two views of the Piazza of Monte Cavallo, and the Piazza of S. Maria Maggiore, by the latter artist, are much admired.

The Quirinal Palace is supposed to occupy the site on which stood the double cella Temple of Apollo and Clathra. The Servian wall, which surrounded the hill, followed the line of the streets of Il Giardino and Lo Scalone, the Porta Sangualis corresponding nearly to the modern palace of La Dataria. The more ancient Capitol stood in that part of the garden which overlooked the Circus of Flora, the modern Piazza Barberini.

Private Palaces.

The palaces of Rome constitute one of its characteristic features. 75 are enumerated in the guide-books; but without including those which have slight pretensions to such a designation, there can be no doubt that Rome contains a larger number of princely residences in proportion to its population than any other city in the world. The Roman palaces are in many respects peculiar in their architecture, and present a valuable field for the study of the artist. In no capital do we find such grand effects of size and of magnificence. No class of buildings has been more severely criticised, and yet architects have been compelled to admit that no edifices of the same kind in Europe are so free from what is mean and paltry in style. Much of this magnificence, however, is confined to their outer architecture. The interiors, with few exceptions, present the most striking contrasts, and ill accord either in their decorations or their furniture with our English ideas of palaces. The plan is generally a quadrangle, with a large staircase opening on the court. The windows of the ground-floor are usually barred, giving the lower part of the building the appearance of a prison: the apartments of this floor are often let out to tradesmen, or used for stables, coach-houses, or offices. The stairs leading to the upper rooms are frequently of marble, but often so badly cared for that the effect of the material is completely lost. The upper floors form suites of apartments running round the whole quadrangle, and frequently communicate with each other. These chambers are so numerous that one floor affords sufficient accommodation for the family: hence it often happens that the owner reserves this portion for his own use, and lets out the

remainder. Columns of marble and gilded ceilings are not wanting, but the supply of furniture is not abundant, and its style is clumsy and antiquated. The apartments occupied by the family are less liable to these objections, whilst in some (Pal. Doria) there is a degree of splendour and magnificence unsurpassed in the dwellings of Royalty North of the Alps. In the palaces of the Roman princes the ante-chamber contains a lofty canopy or *Baldacchino*, on which the armorial bearings of the family are emblazoned, with a throne the emblem of their once feudal rights. In the following enumeration we have not confined our notices to those palaces which have obtained celebrity for their moveable works of art, but have included also those which have permanent attractions as specimens of architecture. [The usual fee to the custode, who shows the picture galleries of the palaces to visitors, is from 2 to 4 pauls for a party, and 1 paul for a single person.]

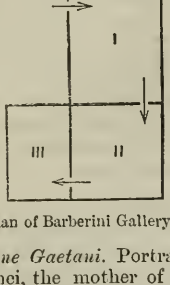
Palazzo Albani, in the Via delle Quattro Fontane, purchased by the Queen Dowager of Spain, Christina, now the property of her son-in-law, Prince del Drago, and handsomely restored and decorated by her. The collections of pictures and statues, and the valuable library, formerly here, have been dispersed since the death of the last male heir, Card. Albani, Secretary of State under Pius VIII. In one of the smaller courts is an interesting bas-relief, built into the wall, with an inscription to a certain Pompeius Adimetus, chief of one of the Roman legions in the time of Trajan, by one of his freedmen, called Pullarius, with good representations of the insignia of the chief of the cohort, of the phalera or breastplate of his rank, with two fowls feeding below, the *armoirie parlante* of Pullarius, who dedicated it.

Palazzo Altemps, near the ch. of S. Apollinare, built or renewed in 1580 by Martino Longhi the elder, and considered one of his most important works, the property of the Duke di Gallese. The porticoes surrounding the court, by Baldassare Peruzzi, are much admired for their fine architectural details.

Palazzo Altieri, in the Piazza del Gesu, with one of the most extended façades in Rome, built by Cardinal Altieri in 1670, during the pontificate of his kinsman Clement X., from the designs of Giovanni Antonio Rossi. It was formerly celebrated for its fine library, rich in MSS.; but this has disappeared with all the other collections of this princely family. There are some good bas-reliefs in stucco in the state apartments.

†*Palazzo Barberini*, begun by Urban VIII. from the designs of Carlo Maderno, continued by Borromini, and finished by Bernini in 1640. It is one of the largest palaces in Rome, and contains a collection of paintings and a valuable library. The winding staircase is the best example of this species of construction in Rome. The bas-relief of the Lion on the landing-place of the grand staircase was found near Tivoli. The large saloon or ante-chamber on the first floor is remarkable for the frescoes on its ceiling by *Pietro da Cortona*, classed by Lanzi among those compositions in which he carried the freedom and elegance of his style to its utmost length. They are allegorical representations of events in the history of the Barberini family, and present a singular mixture of sacred and profane subjects. The few statues and sarcophagi remaining, after the dispersion of the once celebrated Barberini collection, were found at Palestrina and in the gardens of Sallust. The gallery of pictures, now considerably reduced in number, contains still some fine specimens of art. It is arranged in 3 rooms on the ground-floor (on the rt. in entering the court), and is open from 12 to 5 on Mon., Tues., and Wed., from 2 to 5 on Thurs., and from 10 to 5 on Sat. Room III.—86. *Poussin.* The Death of Germanicus.—77. *Claude.* Landscape at the Acqua Cetosa. 85.

A Marina. 76. Another Landscape.—74. *Domenichino.* Adam and Eve driven out of Paradise.—72. *Titian*, or more probably *Palma Vecchio.* The Schiava, or Slave, in red and white costume.—



Plan of Barberini Gallery.

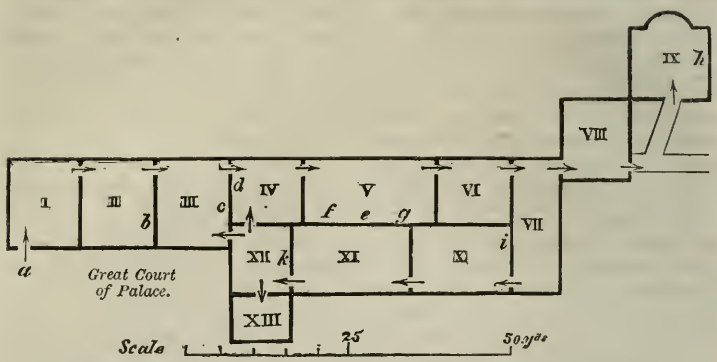
83. *Scipione Gaetani.* Portrait of Lucrezia Cenci, the mother of Beatrice; and 81, her step-mother, by *M. A. Caravaggio.* — 82. *Raphael.* The so-called FORNARINA, very differently treated, and very unlike the Fornarina of the Tribune at Florence: the armlet bears Raphael's name. — 85. GUIDO, PORTRAIT OF BEATRICE CENCI: one of the most celebrated portraits in Rome. As the story goes, it was taken on the night before her execution; other accounts state that it was painted by Guido from memory after he had seen her on the scaffold. The terrible tragedy which has invested this picture with so much interest took place at Petrella, and is noticed in the *Handbook for South Italy.*—87. *Albani.* Galatea with Tritons.—75. *Guido.* S. Urbanus.—79. *Albert Durer.* Christ disputing with the Doctors. — 90. *A. del Sarto.* A good Holy Family. — Room II. — 48. *Francia.* Virgin, Child, and S. Jerome; a fine picture, especially the head of the saint.—93. *Sandro Botticelli.* A good small Annunciation. — 81. *Rembrandt.* A Philosopher. — 54. *Sodoma.* Virgin and Child.—64. *Baldassare Peruzzi.* Pygmalion. — 47 and 27. *Locatelli.* Actæon and Diana, Calista and Nymphs. —49. *Innocenzo da Imola.* Virgin and Child.—54. *Gio. Bellini.* Virgin and Child.—67. *Masaccio.* His own portrait. — 66. *Francia.* Virgin and Child, with St. John. — 1st Room. 21. *Lanfranco.* Santa Cecilia. — 16. *Beliverti.* Joseph and the wife of Potiphar. There are a few good pictures in the private apartments, not easily seen, amongst which two by Giotto, and some copies of portraits by Raphael in his younger days, from paintings by Pietro della Francesca, then in the Library at Urbino. The *Library* (*Bibliotheca Barberini*) is celebrated for its MSS. and its other literary treasures. It is situated on the upper floor of the palace, at the top of the winding staircase; and is open to the public on Thursdays from 9 till 2. The MSS., 7000 in number, form the peculiar feature of this library; they were collected principally by Cardinal Francesco Barberini, the nephew of Urban VIII. Among the most interesting are the letters and papers of Galileo, Bembo, Cardinal Bellarmino, Benedetto Castelli, Della Casa, &c.; and the official reports addressed to Urban VIII. on the state of Catholicism in England during the reign of Charles I., which are full of inedited materials for the history of the Stuarts. There is a long and interesting correspondence between Peresc and Cardinal Barberini: a fine copy of the Bible in the Samaritan character: a most interesting copy of the Holy Scriptures, which dates from the early part of the 4th century, made by a certain Peter "in the Mesopotamia of Babylon;" this date, which would make it the oldest MS. on parchment in existence, is very doubtful; it is more probable that it was copied, some centuries later, from a MS. bearing the earlier date. A beautiful Greek MS. of the Liturgies of St. Basil of the 7th or 8th century. There are several MSS. of Dante: one of the most remarkable of which is a folio volume on parchment, with a few miniatures of 1419, copied by one Filippo Landi of Borgo San Sepolcro. A missal with fine illuminations, by *Giulio Clovio*, executed for Card. Ximenes; and another by *Ghir-*

landajo, or *Girolamo dei Libri*. An interesting volume to the archæologist and architect contains numerous drawings and plans of the ancient monuments of Rome, by Giuliano da Sangallo: it bears the date of 1465: amongst the drawings which it contains are a series of the triumphal arches, many of the temples still standing in the 15th century at Rome, which have since disappeared, and sketches of galleys, in one of which are introduced paddle-wheels like those in use in our modern steamboats, but moved by a windlass. The printed books amount to 50,000: many are valuable on account of the autograph notes in them by celebrated personages and scholars. The Hebrew Bible of 1488 is one of the 12 known copies of the first complete edition by Soncino. The Latin version of Plato, by Ficino, is covered with marginal notes by Tasso, and his father Bernardo; the rare Dante of Venice, 1477, is filled with annotations by Bembo; and another edit. of the 'Divina Commedia' has some curious notes by Tasso: several ancient bronzes discovered on the estates of the Barberini family at Palestrina, have been placed in this library, an extensive series of *cisti mistici*, some of which are covered with elegant engraved designs—numerous Greek mirrors, specimens of glass and terracotta sculptures, and especially of carved ivories from the same locality. On the wall, before entering the Library, are some very ancient Roman inscriptions, amongst which that discovered in 1616, on the Via Appia, to Lucius Cornelius Scipio, the son of Scipio Barbatus, who was consul in A.U.C. 494, and who built the Temple of the Tempests, as stated upon it, after his conquest of Corsica. It is rudely cut on a slab of Alban stone, and in a very primitive style of spelling. In the anteroom are several portraits; amongst others, of Thomas Morus, of Cardinal Pole, and of our Henry VII. In the court behind the palace is the fragment of an inscription which will not fail to interest British travellers. It is a portion of the dedication of the triumphal arch erected to the emperor Claudius by the senate and Roman people, to commemorate the conquest of Britain. It was found near the Sciarra palace, where that arch is known to have stood. The cavities remaining show that the letters were of the finest form of the imperial period, and of bronze, sunk into the marble.

Palazzo Berti, now *Ricciardi*, No. 103, Borgo Nuovo, near the Piazza of St. Peter's. It has been supposed to to have been erected from a design of Raphael's, for Jacopo da Brescia, surgeon to Leo X., in 1815, and is remarkable for its handsome façade. The lower portion consists of a rustic basement, on which rise two stories; the first, of brickwork, having elegant Doric pilasters in stone, with 5 windows, alternately round-headed and pointed; the upper one is also Doric. As a whole, it is one of the most tasteful specimens in Rome of the domestic architecture of the 16th centy., although criticised, especially for the inequality of the spaces between the pilasters.

† *Palazzo Borghese*, in the Piazza of the same name. This immense palace was begun in 1590 by Cardinal Dezza, from the designs of Martino Lunghi, and completed by Paul V. (Borghese) from those of Flaminio Ponzio. The court is surrounded by porticoes sustained by 96 granite columns, Doric in the lower and Ionic with Corinthian pilasters in the upper stories. Among the colossal statues preserved here are Julia Pia as Thalia; another Muse; an Apollo Musagetes; and a fragment of an Amazon. The gallery, one of the richest in Rome, is on the ground-floor, and is liberally thrown open to artists and visitors every day, except Saturday and Sunday, from 9 A.M. until 3 P.M. It is arranged in 13 rooms, in each of which there are printed hand-catalogues for the use of visitors. We shall therefore only notice here the most remarkable paintings out of upwards of 850 which constitute this magnificent collection. *Room* I.—1.

GROUND PLAN OF THE PICTURE GALLERY AT THE BORGHESE PALACE.



a. Entrance from Court.
b. Raphael's Entombment.
c. Correggio's Danaë.
d. Domenichino's Sibyl.
e. „ Chace of Diana.
f, g. Albano's four Seasons.
h. Raphael's Archers.
i. Sacred and Profane Love.
k. Vandyke's Entombment.

S. Botticelli. Madonna and Child.—2. *Lor. de Credi.* A Holy Family.—3. *Paris Alfani.* A Holy Family.—30, 34. *Perugino.* A Nazzareno and Madonna.—33. *Leonardo da Vinci.* The Saviour.—35. *Raphael.* A Portrait of himself in his youth (?).—36. *F. Lippi.* Portrait of Savonarola.—48. *Perugino.* San Sebastiano.—49, 57. *Pinturicchio.* Events in the life of Joseph; the names of the principal persons are written under them.—43, 61. *Francia.* Virgin and Child, and a half-figure of St. Anthony.—69. *A. Pollajuolo.* The Nativity. And several pictures of the schools of Perugino, Raphael, and Leonardo da Vinci. *Room* II.—2 handsome fountains in alabastro fiorito are placed in the centre of this room.—1, 2, 5, 8, 10, 13. *Garofalo.* The Deposition, No. 8, a fine picture.—6. *Francia.* Madonna and Saints.—20. *Raphael.* A very fine portrait of a cardinal.—25. RAPHAEL. A portrait called Cæsar Borgia.—17. *Giulio Romano.* Copy of Raphael's Julius II.—39. *Fra Bartolommeo.* A Holy Family.—34. *A. del Sarto.* Holy Family.—37. RAPHAEL. His magnificent picture of the Deposition or Entombment of Christ (*b*). The ENTOMBMENT was painted by Raphael in his 24th year. It was executed by the illustrious artist after his return from Florence for the ch. of St. Francesco at Perugia, being a commission from Atalanta Baglioni, soon after Giovanni Paolo Baglioni had regained the sovereignty of that city. On one side of the composition the Saviour is borne to the sepulchre by 2 men, whose vehement action contrasts strongly with the lifeless body; the intensity and varied expression of grief are finely shown in the S. Peter, the S. John, and the Magdalen, who surround the corpse, while, on the other side, the Virgin, overwhelmed by her affliction, has fainted in the arms of her attendants. It bears the signature *Raphael Urbinas*, and date M.D.VII. Some sketches for this picture were in Sir Thos. Lawrence's collection; the finest in that of the Uffizi at Florence. The subjects of the predella, 3 figures of Faith, Hope, and Charity, are in the Pinacotheca at the Vatican.—43. *Sodoma.* A Holy Family.—50. FRANCIA. S. Stephen, a very fine picture; and 42. A Madonna.—64. *Giulio Romano.* A copy of Raphael's Fornarina of the

Barberini Gallery.—34, 35. *Andrea del Sarto.* Holy Families.—52. *Timoteo da Urbino.* An interesting portrait of young Raphael.—54. *Garofalo.* The Madonna, with S. Peter and S. Paul, a small picture; and several others by the same painter, under the Nos. 55, 56, 57, 59, 60, 61, and 67.—58. *Mazzolino da Ferrara.* The Adoration of the Magi.—*Room* III.—1. *A. Solario.* Christ bearing the Cross. 4. *Vasari.* Lucretia.—7, 8. *Michel Angelo.* 2 Apostles, paintings on panel, in his early manner.—18. *Vasari.* Leda.—24, 28, and 29. *Andrea del Sarto.* Madonna and Child, with Angels and S. John, the second a fine picture.—32 and 33. *Pierino del Vaga.* A Madonna and a Holy Family.—34. *Pontormo.* S. Sebastian.—35. *Andrea del Sarto.* Venus and Cupid.—40. CORREGGIO. DANAE (*c*); a very fine and celebrated picture.—42. *Bronzino.* Portrait of Cosimo I. de Medicis.—46. *Sassoferrato.* Virgin and Child.—48. SEBASTIAN DEL PIOMBO. Our Saviour at the column, said to have been sketched by Michel Angelo as the original design for the well-known painting in S. Pietro Montorio. 49. *Andrea del Sarto.* A fine Magdalen. *Room* IV.—1. *An. Caracci.* A Deposition from the Cross.—2. DOMENICHINO. THE CUMÆAN SIBYL (*d*), one of his most celebrated and graceful paintings.—3. *Lod. Caracci.* S. Caterina da Siena borne to Heaven by Angels.—*Ag. Caracci.* A Pietà.—10. *Cav. Arpino.* The Rape of Europa.—15. *Guido Cagnacci.* A good Sibyl.—23. *An. Caracci.* S. Francis.—33. *Luca Giordano.* S. Ignatius devoured by wild beasts in the ampitheatre.—20. *Guido.* Head of S. Joseph.—30. *Cigoli.* S. Francis.—29. *An. Caracci.* S. Dominick.—37. *Id.* Head of Christ.—21. *Elisabetta Sirani.* Lucretia. 36, 37. A Madonna; an Adolorata.—46. *Sassoferrato.* Madonna and Child. *Room* V.—5. *Scipione Gaetano.* A Holy Family.—6. *Cav. Arpino.* The Flagellation.—11, 12, 13, 14. ALBANO. 4 fine circular pictures (*f*, *g*), representing the Seasons.—15. DOMENICHINO. The Chase of Diana (*e*), a very celebrated picture; the goddess, attended by her nymphs, is awarding the prize of the bow and quiver to one of them who has just shot off her arrow.—21. *Francesco Mola.* S. Peter released from prison.—25. *Fed. Zucchero.* A Deposition.—26. *Caravaggio.* Madonna and Child, with Santa Anna.—27. *Padovanino.* Venus dressing. *Room* VI.—1. *Guercino.* La Madonna Adolorata.—3. *Andrea Sacchi.* Portrait of Orazio Giustiniani.—5. *Guercino.* The Return of the Prodigal Son.—7. *Pietro da Cortona.* Portrait of G. Ghislieri, in imitation of Vandyke's style.—10. *Ribera.* St. Stanislaus with the infant Christ.—13. *Sassoferrato.* Copy of Titian's Three Ages of Man.—24, 25. *Gaspar Poussin.* 2 landscapes. *Room* VII.—A long gallery, called the *Stanza degli Specchi*, the walls being covered with mirrors. On 2 tables of red porphyry are antique bronze statuettes, and in the centre one formed of an immense variety of ancient marbles. The paintings on the mirrors are for the *putti* by *Girofiri*; the flowers by *Mario dei Fiori.* *Room* VIII.—3. Tempesta, Battlepiece.—33. *Salvator Rosa.* A landscape.—100. *Paul Potter.* Cattle feeding.—87. *Paul Brill.* Madonna with animals. There are some mosaics by Matteo Provenzale in this room: the best, No. 1, a portrait of Paul V. *Room* IX.—1, 2, 3. Frescoes from the so-called Casino of Raphael, afterwards the Villa Olgiati, which once stood in the grounds of the Villa Borghese, from the walls of which they were detached; the two first (1 and 2) represent the marriage of Alexander and Roxana. No. 3 (*h*) is the celebrated painting of Archers Shooting at a target with the arrows of the sleeping Cupid, allegorical to the Passions, supposed to be from a design by *Michel Angelo*; a magnificent composition, perhaps unequalled in fresco-painting. There are some other frescoes of the school of Giulio Romano, from the Villa Lante on the Janiculum. *Room* X.—This and the following room are chiefly dedicated to the Venetian school.—2. TITIAN. The Three Graces.—3. *Paul*

Veronese. Sta. Cecilia.—*Luca Cambiase.* Venus and Adonis. — 13. *Giorgione.* David bearing the head of Goliah.—14. *Paul Veronese.* St. John preaching in the Desert.—16. *Titian.* San Dominick. —19. *Bassano.* His own portrait.—21. TITIAN. SACRED AND PROFANE LOVE (*i*); an allegorical composition representing 2 figures sitting near the edge of a fountain: one clothed in white with a red sleeve, the other with a red drapery over the l. shoulder; a young Cupid is looking into the water. 22. *Lionello Spada.* A Concert. 34. *P. Veronese.* SS. Cosimo e Damiano. — 43. The Preaching of Our Lord: a sketch for a large picture. *Room* XI.—1. *Lorenzo Lotto.* A Madonna and Saints.—2. *Paul Veronese.* S. Antony preaching to the Fishes.—3. *Titian.* Holy Family with St. John.—8. *P. Veronese.* The Crucifixion.—11. *Luca Cambiaso.* Venus on a Dolphin.—15, 16. *Bonifazio.* Jesus in the house of Zebedee, and the Return of the Prodigal Son, 2 good specimens of the master.—17. *Titian.* Samson.—32. *Palma Vecchio.* Madonna and Saints.—33. *Licino da Pordenone.* His own portrait, surrounded by his family. — 31. *Gian Bellini.* Madonna and Child, with S. Peter. *Room* XII. The pictures in this room are of the Dutch and Flemish schools. — 1. *Vandyke.* Christ on the Cross. 7. The ENTOMBMENT (*k*).—22. *Paul Potter.* Cattle.—26. *Rembrandt* (?) Boors on the Ice. Portrait of Marie de Medicis.—15. *Rubens.* The Visitation of S. Elizabeth. —20, 24, 35. *Holbein.* 3 unknown portraits.—19. *Albert Durer.* Portrait of Louis VI., duke of Bavaria.—23. *Backhuysen.* A magnificent sea-piece.—36. *Luca Cranach.* A portrait. 44. A Venus and Cupid.—49. *Handthorst.* Lot and his Daughters. In *Room* XIII., generally closed, but which will be opened by the custode, is a collection of small subjects, chiefly of artists of the 15th centy., with a very handsome Madonna and Child of the school of Raphael, recently purchased by Prince Borghese.

Palazzo Braschi, forming the angle of the Piazza di Pasquino, built at the close of the last century by Pius VI., for his nephew the duke Braschi, from the designs of Morelli. It is remarkable for its imposing staircase, ornamented with 16 columns of red oriental granite, and 4 statues of Commodus, Ceres, Achilles, and Bacchus. This palace once contained a small collection of pictures, but they have been dispersed within the last few years. The P. Braschi stands on the site of the Carceres of the Circus Agonalis. The celebrated statue of Pasquin, which is placed against one of the outer walls of this palace, has already been noticed at p. 95.

Palazzo Bonaparte, formerly Rinuccini, at the corner of the Piazza di Venezia and Corso, built in 1660 from the designs of Gio. de' Rossi. It was formerly the property of Madame Mère, the mother of Napoleon, who died here, and at present belongs to her great-grandson, Prince Napoleon Charles Buonaparte. It contains some modern pictures connected with the history of the first French Empire, chiefly portraits of members of the Imperial family.

Palazzo della Cancelleria, one of the most magnificent palaces in Rome, begun by Cardinal Mezzarota, and completed in 1495 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante. It was built with travertine taken from the Coliseum; the 44 columns of red granite which sustain the double portico of its court are supposed to have belonged to the Theatre of Pompey. The gateway was designed by Fontana. The great saloon is decorated with frescoes by *Vasari*, *Salviati*, &c., the first representing events in the history of Paul III. This palace is the official residence of the Cardinal Vice-Chancellor, and the seat of several Ecclesiastical Boards or *Congregazioni*. In June 1848 it was the place of meeting of the Roman Parliament, summoned by Pius IX. at the commencement of the reforms which finally drove him from his capital. In the

next month it was the scene of the memorable outrage in which the mob burst into the chamber while the deputies were sitting, and demanded an immediate declaration of war against Austria. In the November following it acquired an infamous celebrity as the scene of the assassination of Count Rossi, the enlightened minister of Pius IX., on going to a meeting of the Chambers, then assembled here; this atrocious crime took place at the foot of the great staircase, on the l., near to a door now closed. The inner court of the palace is very beautiful, surrounded by a double Doric portico, surmounted by an elegant attic ornamented with Corinthian pilasters. The front, towards the Piazza and adjoining street, is also very fine, although spoiled near the W. angle by some unseemly constructions, and by the mean bell-tower of the ch. of St. Lorenzo in Damaso; the great entrance of Fontana is not in the best harmony with the architecture of Bramante's edifice.

Palazzo di Caserta, or *Caetani*, in the Via delle Botteghe Scure, formerly a portion of the P. Mattei. It is the residence of the Duke di Sermoneta, the head of the great baronial family of Caetani. The first floor, which is handsomely furnished, contains several family pictures, and is generally let to rich foreigners, the situation near the foot of the Capitol being healthy at all seasons. The family archives preserved in this palace are perhaps the most complete of any of the great Roman houses; some deeds of donation to the Caetanis being of the 9th and 10th centuries. The Caetanis were once lords of all the country from Velletri to Fondi; they gave 2 popes to the throne of St. Peter, Gelasius II. and Boniface VIII., and were the rivals of the Colonnas and Orsinis in their long contests with the popes in the 11th and 12th centuries. Their vast estates were confiscated by Alexander VI. in favour of one of his bastard sons, but subsequently restored, with the ducal title borne by the family, now the oldest amongst the princely Roman houses. The present head of the family is the talented Duke of Sermoneta, well known as Don Michel Angelo Caetani, and Prince of Teano, to many of our countrymen who have resided at Rome.

Palazzo Cenci.—There are 2 palaces known by this name in Rome. The first, called also P. Maccarani, from its present owner, is situated opposite the church of S. Eustachio, near the Pantheon; it was built in 1526 from the designs of Giulio Romano, and is only remarkable for its architecture. The second *Cenci Palace*, the ancient residence of the family, stands partly on the site of the Theatre of Balbus, near the western entrance to the Ghetto. Opposite to the palace is the little church of S. Tommaso a' Cenci, founded in 1113 by Cencio bishop of Sabina, and granted by Julius II. to Rocco Cencio, whose descendant, the notorious Count Francesco, rebuilt it in 1575, as we see by inscriptions over the doors. The ch. is small, much neglected, and seldom open. The Cenci chapel, restored in 1661, is covered with frescoes, in a good style, of histories of the Virgin, with a handsome roof decorated with stuccoes and arabesque paintings. Although erected as a sepulchral chapel for the family, it does not contain a single monument to the Cencis. The palace, an immense and gloomy pile of massive architecture, was for many years deserted and left without doors or windows or any sign of human habitation, to tell, as forcibly as a building could, the story of crime: it seemed to have been stricken with the curse of which Beatrice Cenci was the victim. Within the last few years, however, it has been rendered habitable. It has recently been purchased by the Government. Shelley notices the court supported by granite columns, and adorned with antique friezes of fine workmanship, and built up according to the ancient Italian fashion with balcony over balcony of open work. He was particularly struck with one of the gates, formed of immense stones, and leading through

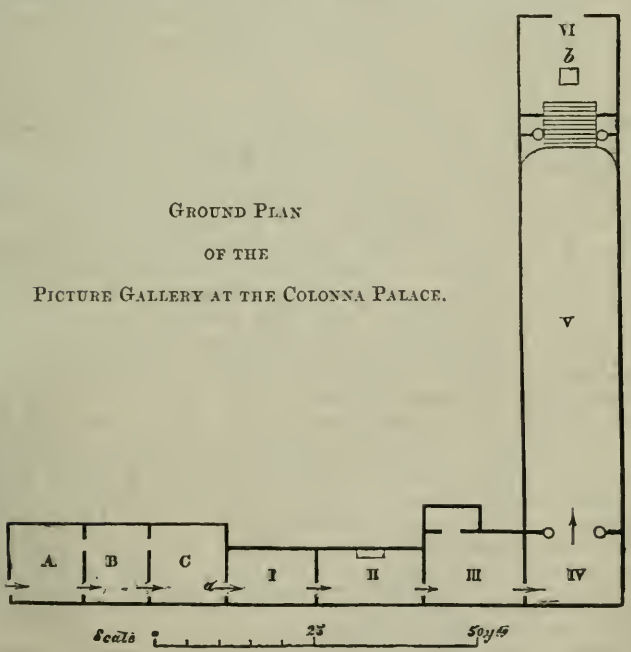
a dark and lofty passage (now closed up) opening into gloomy subterranean chambers. Its position in the most obscure quarter of Rome, and its gloomy aspect, are perfectly in keeping with the atrocities perpetrated within its walls, which led to the tragedy enacted at another place (Petrella—*Handbook of South Italy*, Rte. 142), which has given such a melancholy interest to the name of Cenci.

Palazzo Chigi, forming the N. side of the Piazza Colonna, built in 1526 from the designs of Giacomo della Porta, and completed by Carlo Maderno. In one of the antechambers are the Skull and the Sleeping Child, sculptured by *Bernini*, as emblems of life and death. In the saloon are 3 ancient statues: a Venus, in Parian marble, with a Greek inscription; Mercury with the *caduceus;* and an Apollo, supposed to be of the time of Hadrian. The pictures are in the apartments occupied by the family, and are consequently not generally open to the public. Among them the following may be noticed:—I.—*Guercino*. St. Francis.—*Guido*. St. Cecilia; a Nativity.—*Caravaggio*. St. John the Baptist drinking at a spring. II.—*Pietro da Cortona*. A Guardian Angel.—*Guercino*. Christ at the column.—*Agostino Caracci*. A dead Christ.—*Salvator Rosa*. A satyr disputing with a philosopher, who is said to be a portrait of Salvator himself.—*Titian*. Two portraits.—*Spagnoletto*. A Magdalen. III.—*Andrea Sacchi*. Sketch for the picture of S. Romualdo, in the Vatican; a Saint; the Blessed Bernardo Tolomei of Siena.—*Guido*. A Pietà. In the upper rooms is a cabinet adorned with sketches by *Giulio Romano*, *Bernini*, *Andrea Sacchi*, &c. The *Library* is the most interesting part of the palace. It was founded by Alexander VII., and is rich in MSS. of great interest. Among these are the Chronicles of St. Benedict and St. Andrew, the Chronicle of the Monastery of San Oreste or Soracte, a Dionysius of Halicarnassus of the 9th century, a Daniel of the Septuagint version, an illuminated Missal of 1450, a folio volume of French and Flemish music, containing motettes and masses, dated 1490; a letter of Henry VIII. to the Count Palatine, requesting him to show no mercy to Luther; several inedited letters of Melanchthon, some sonnets of Tasso, 20 volumes of original documents relating to the treaty of Westphalia, and a large collection of inedited and almost unknown materials for the literary and political history of Europe. Near the Palazzo Chigi, forming the W. side of the Piazza Colonna, is that belonging to the Hospital of San Michele, remarkable for its fine Ionic portico; the principal part of the columns having been discovered amongst the ruins of the Roman Municipium of Veii. This palace, formerly occupied by the Post and other public offices, is now a club-house for the officers of the French garrison. The other palaces forming the sides of the Piazza Colonna are on the E. the *Palazzo Piombino*, inhabited by the head of the Buoncampagni Ludovisi family; and on the S. the Palazzo Nicolini. The P. Chigi stands on the site of the Temple of Marcus Aurelius Antoninus.

Palazzo Cicciaporci, now *Falconieri*, in the Via de' Banchi Nuovi, not far from the S. extremity of the Ponte di S. Angelo, built in 1526, is remarkable for its architecture by Giulio Romano. Near this is the *Palazzo Cesarini*, inhabited by the ducal family of that name; it was the residence of Alexander VI. when Cardinal Lenzuoli Borgia, before his elevation to the pontificate.

† *Palazzo Colonna*, in the Piazza di SS. Apostoli, commenced by Pope Martin V. in the 15th century, and completed in later times. It formed at one period the residence of Julius II., and subsequently of San Carlo when Cardinal Borromeo. It now belongs to the princely family whose name it bears; a portion of the state apartments have been let for several years past, and

now form the residence of the Ambassador of France. The apartment on the ground-floor contains some frescoes by Tempesta, Pomarancio, and Gaspar Poussin; those on the ceilings have been even attributed to Perugino. The Colonna picture gallery, once the most considerable in Rome, although it has been much reduced by division amongst the outgoing branches of the family, still contains some fine works, which are arranged in a series of rooms leading to the Hall or Gallery for which the palace is so celebrated. The gallery, which is entered from the great ante-hall of the state apartments, is open every day, except holidays, to the public. The names of the masters only are affixed on each painting. In the three rooms (A B C) preceding those of the pictures are several specimens of Gobelins and Arras tapestry, and a good bust called Vitellius. *Room* I.—*S. Botticelli.* Madonna and Child.—*Luca Lunghi.* A good Holy Family.—*Bagnacavallo.* A Military Cavalcade.—*Melozzo da Forli.* St. Roch.—*Giovanni Sanzio.* Portrait of a Boy in a red cap.—*Luini.* A good Virgin and Child.—*Giacomo di Avanzi* of Bologna. A Crucifixion.—*Albano.*



GROUND PLAN
OF THE
PICTURE GALLERY AT THE COLONNA PALACE.

Two large Landscapes, with groups of figures.—*Giulio Romano.* The Madonna and Child.—*Gentile da Fabriano.* A Madonna surrounded by angels.—*Parmigianino.* A Holy Family.—*Innocenzo da Imola.* A Holy Family.—*Guercino.* Moses.—*P. da Cortona.* The Resurrection; below are portraits of several persons rising from their sepulchres. *Van Eyk?* 2 pictures of the Virgin, surrounded by small medallions of histories of her life. Passing through the Throne-

room (II.), is, *Room* III.—*Titian.* A good portrait of Onofrio Panvinio, the celebrated antiquarian, as an Austin friar.—*Girolamo da Trevigi.* A portrait, supposed to be of Poggio Braccíolimi, the Florentine historian. These portraits were long considered to be by Titian, and called Luther and Calvin, for which there was not the remotest foundation.—*Bronzino.* A Holy Family.—*Carletto Cagliari.* A Lady playing on the guitar.—*Guercino.* The Guardian Angel.—*Albano.* The Rape of Europa.—*An. Carraci*, the *Mangia Faggioli*, a ridiculous caricature, but true to life.—*Lo Spagna.* S. Jerome in the Desert.—*Paris Bordone.* A Holy Family, with St. Sebastian and other Saints.—*Bonifacio.* A Holy Family, with SS. Anne and Jerome.—*Salviati.* A Madonna.—*Holbein.* A portrait of Lorenzo Colonna, brother to Martin V.—*Paul Veronese.* A fine male portrait.—*D. Crespi.* San Carlo.—*F. Mola.* Death of Abel.—*Guido.* S. Agnes.—*Sassoferrato.* A Madonna.—*Guercino.* The Angel Gabriel.—*Giov. Bellini.* S. Bernardo.—*Salviati.* The Resurrection of Lazarus.—*Rubens.* Joseph and his Brethren; a sketch.—*Scarsellini.* The Apparition of the Virgin to some Franciscan friars. The paintings in the centre of the ceiling, representing the Apotheosis of Martin V., are by *Lutti* and *Pompeo Battoni.* *Room* IV.—This room, which forms one of the extremities of the great gallery, is covered with landscapes; eight *in tempera*, by *Gaspar Poussin.*—A small pretty Claude.—*Poussin.* Apollo and Daphne.—*Wouvermans.* 2 large battle-pieces.—*Salvator Rosa.* A seashore scene. 2 good landscapes by *Swanevelt*; several by *Orizonte* and *Crescenzio di Onofri*; some *Berghems*, *P. Brills*, and *Canalettis.* On one side of this hall is a handsome cabinet, with 27 bas-reliefs in ivory, executed by the German artist Steinhart, and copied from Michel Angelo's Last Judgment in the Sistine Chapel, and from 26 of Raphael's subjects in the Loggie.—The *Great Hall* or *Gallery* (V.), one of the finest in Rome, is ornamented with ancient statues, none of which are of any merit; the walls are decorated with Venetian mirrors, painted with wreaths of flowers and Cupids, the former by *Mario dei Fiori*, the latter by *Carlo Maratta.* In the recess of one of the windows on the rt. a good bas-relief of a colossal head of Minerva. On the tables are some antique bronzes, and a small bronze statue of a faun, by Sansovino; the roof is covered with frescoes relative to the deeds of the Colonna family; the largest, in the centre, by Coli and Gherardi, represents the Battle of Lepanto. The following are the principal pictures on the sides of the Great Hall, and the raised one beyond it towards the garden:—*Rubens.* An Assumption.—*C. Allori.* The Descent into Hades.—*B. Strozzi.* La Carita Romana.—*Subtermans.* Portrait of Federigo Colonna.—Two St. Jeromes by *Guercino* and *Spagnoletto.*—*Salviati*, Adam and Eve in the Garden.—*Vandyke.* Fine portrait of C. Colonna, Duke de' Marsi.—*Guercino.* Martyrdom of S. Emerenziana.—*Albano.* An Ecce Homo.—*Sc. Gaetano.* Portrait of Antonio Colonna.—Several members of the Colonna family round a table, with their names, by the same artist.—*G. Cagliari.* Portrait of Stefano Colonna.—*Salviati.* Adam and Eve.—*Tintoretto.* Narcissus.—*Vasari.* Two recumbent figures of Venus.—*Ghirlandajo.* Two pictures of the Rape of the Sabines, and the Peace celebrated between the Romans and Sabines.—*Palma Vecchio.* St. Peter presenting a Donatario to the Madonna and Child.—TITIAN. A Holy Family.—*Vandyke.* Portrait of Lucrezia Colonna.—*L. de Leyde.* The Temptations of St. Antony.—*Bronzino.* Venus and Cupid.—*Salviati.* The same subject, but less chaste.—*Ag. Caracci.* Portrait of Cardinal Pompeo Colonna.—*Giorgione.* Portrait of Giacomo Sciarra Colonna.—*Simone da Pesaro.* S. Sebastian.—*Poussin.* Shepherdesses, some asleep.—*S. Rosa.* St. John in the Desert, and St. John preaching in the Wilderness; the painter is said to have introduced his own likeness into the first picture.—Two

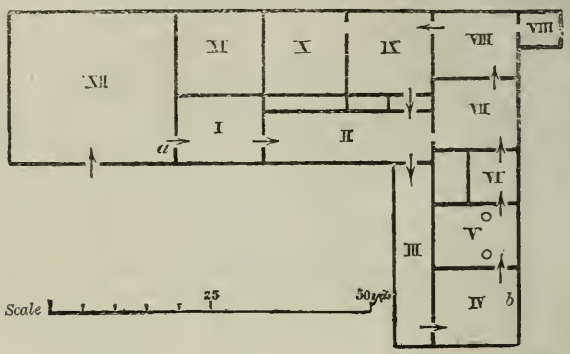
fine male portraits.—*Nicola da Foligno.* A curious picture of the Madonna liberating a child from the Demon.—*An. Caracci.* The Magdalen in Glory.—*Lanfranco.* St. Peter in Prison.—*Guido.* S. Francis and Angels. In the centre of (VI.) the hall next the garden is the so-called *Colonna Bellica* (*b*), a torse column in red marble, surmounted by a statue of Mars; round the column run a series of low reliefs, commencing with a sacrifice and continued with military processions, the whole probably a work of the 16th century. The gardens behind the palace extend along the western slope of the Quirinal, and consist of a series of terraces rising to the summit, and are well planted in avenues of box and ilexes. There are considerable ruins in them, consisting of large halls and massive brick-walls, and upon the summit two portions of a gigantic frieze and entablature, one measuring 1490 cubic feet of white marble, and weighing upwards of 100 tons: they belonged probably to the Temple of the Sun, erected by Aurelian on the Quirinal. The entrance to the gardens is from the extremity of the gallery, which will be opened by the custode, near to which are two statues of Prospero and Marc Antonio Colonna, the torsos of which are ancient. The palace itself stands upon the site of the S.W. extremity of the portico which led to the Temple of the Sun.

Palazzo della Consulta, on Monte Cavallo, built by Clement XII., from the designs of Fuga, in 1730. Attached to it are barracks and the stables of the Pope's noble guard. The apartments are chiefly occupied by high dignitaries of the Church. The palace is considered one of Fuga's most successful works.

Palazzo Corsini, in the Lungara of the Trastevere, built by the Riario family, enlarged and altered into its present form by Clement XII., in 1729, from the designs of Fuga. In the 17th century it was the residence of Christina queen of Sweden, who died in it in 1689. A grand double staircase leads to the gallery, which is open every day, except Sunday, from 10 until 3; there are hand-catalogues in Italian and French in all the rooms. Opening out of the great hall of the palace (XII.), we enter *Room* I. A marble sarcophagus, found near Porto d'Anzio, ornamented with reliefs of Tritons and Nereids; and over the entrance door a portion of an early Christian urn, with reliefs representing the vintage.—9. *Teresa Muratori.* The Plague at Milan. —6. *Baroccio.* Holy Family. — 10. *C. Maratta.* Marriage of St. Catherine. —17, 18, 20, 21. *Locatelli.* Rural scenes in the style of Teniers.—24, 26. *Canaletti.* Views of Venice. *Room* II. contains no paintings worth noticing: out of it opens on the l. *Room* III., or the *Gallery*, where there are some fine pictures. 1. *Guercino.* An Ecce Homo. 2. *Carlo Dolce.* Madonna and Child.— 6. *Inn. da Imola*, and 9. *Andrea del Sarto.* Holy Families.—10. *Lodovico Caracci.* The Nativity of the Virgin. —15. *A. del Sarto.* A small Virgin and Child.—17. *Michael A. Caravaggio* The same subject.—26. *Fra Bartolommeo.* A Holy Family.—28. *Teniers.* Dutch Boors.—36. *Garofalo.* A Holy Family.—39. *Albani.* Mercury and Apollo. — 44. Portrait of Julius II., attributed to Raphael.—45. *Pietro da Cortona.* The Nativity of the Virgin. —49. *Carlo Dolce.* St. Apollonia.— 50. *Titian.* Portrait of Philip II. of Spain. — 52. *C. Sarracini.* Vanity, personified by a female arranging her dress, with an attendant holding a mirror before her.—54. *C. Maratta.* A Holy Family; and 70, the Flight into Egypt. — 61. *Vasari.* A Holy Family.—88. *C. Dolce;* and 89. *Guido.* Two Ecce Homos, placed, with the same subject (1) by *Guercino*, near each other, to show the respective powers of expression by these three masters. *Room* IV. 11. GUIDO. Herodias. — 18. *Andrea Sacchi.* A small Crucifixion of St. Andrew.—19. *Guido.* The Crucifixion of St. Peter.—20. *Guercino.* St. John. —22. *F. Baroccio.* Our Saviour and the Magdalene. — 27. *Lod. Caracci.*

2 good colossal heads.—28. *Titian.* St. Jerome.—41. *Giulio Romano.* A copy of Raphael's Fornarina of the Florentine gallery.—43. *Carlo Maratta.* A Holy Family.—44. *Albert Durer.* A hare.—45. *Carlo Dolce.* A Magdalene.—51, 52. *Albano.* Two oval paintings of Venus and Cupids.—53. *Spagnoletto.*

PLAN OF PICTURE GALLERY AT THE CORSINI PALACE.



Death of Adonis.—55. *Lodovico Caracci.* A Deposition. And 11 small subjects by *Callot* representing scenes in the life of a soldier. An ancient chair (*b*) in marble, supposed to be Etruscan, discovered near the Lateran; the low reliefs upon it represent a procession of warriors, a boar-hunt, and sacrificial ceremonies. On one of the tables is an ancient silver vase, enclosing another covered with beautiful reliefs representing Orestes before the Council of the Areopagus. *Room* V. 12. *Carlo Dolce.* St. Agnes.—14. *Carlo Maratta.* An Annunciation.—16. *Schidone,* and 19. *Del Rosso.* Holy Families.—23. *Albani.* Virgin and Child.—24. *Guercino.* Christ and the Samaritan; and 40, *id.* An Annunciation.—28. *Giorgione.* Christ and St. Peter.—30. *Parmigianino.* A Holy Family.—37, 38, 39. *Guido.* An Adolorata, Ecce Homo, and St. John; and 45. A small Crucifixion. *Room* VI. All the paintings in this room are portraits. *Titian.* Two Sons of Charles V.—31, 35. *Holbein.* His own and his Wife's portraits.—43. *Albert Durer.* Portrait of Cardinal Albert of Brandenburg.—40. *Bronzino.* Portrait of Cardinal Bibiena, very doubtful.—47. *Campiglia.* Portrait of Rubens.—50. *Titian.* Card. Alessandro Farnese.—54. *Bronzino.* Portrait of Lorenzo de' Medicis.—67. A pretended miniature of Mary Queen of Scots, attributed to *Oliver.*—68. *Baciccio.* Card. Neri Corsini. *Room* VII. 11. MURILLO. Fine picture of VIRGIN AND CHILD.—21. *Luca Giordano.* Christ disputing with the Doctors.—13. *G. Poussin.* Fine Landscape.—22, 23, 24. *Fra Angelico.* 3 small paintings on panel, representing the Descent of the Holy Spirit, the Ascension, and our Lord in Glory. These three portions formed one picture; the miniature heads of the saints are fine.—15. *Rubens.* St. Sebastian.—18. *Garofalo.* Christ bearing the Cross, the head of the Saviour remarkable for the resignation and placidity of its expression.—20, 25. *G. Poussin.* Good Landscapes.—26. *Lodovico Caracci.* Martyrdom of St. Bartholomew.—27. *C. Maratta.* An Annunciation.

—28, 34. *Origonte.* Two good Landscapes. — 30. *Titian.* The Woman taken in Adultery.—35. *Domenichino.* Portrait of a Gonfaloniere of the Church.—48. *Pomarancio.* Charity. *Room* VIII. 2. *Francia.* Virgin and Child.—6. *Claude.* A good specimen. —8. *Vandyke.* Jesus before Pilate.—10. *P. da Caravaggio.* A drawing of Niobe and her Children, dated 1567.—11. *Poussin.* A Holy Family.—13. *Guido.* Contemplation.—15, 21, 23, 40, 41, 42. *G. Poussin.* 6 landscapes.—18. *Domenichino.* Susannah at the Bath.—24. *Guercino;* and 25. *Spagnoletto.* Two pictures of St. Jerome. —29. *Correggio* (?). Christ in the Garden.—Mosaic portraits of Clement XII., and of his nephew Cardinal Neri Corsini. In a cabinet opening out of *Room* VIII. are some small triptychs attributed to *Orgagno, Duccio of Siena, Giottino, Simone Memmi, Starinna,* and a fine drawing in crayons of an Ecce Homo by *Guido.—Room* IX. 2. *Teniers.* Interior of a Dutch Farmhouse.—6. *N. Poussin.* The Triumph of Ovid.—9. *Velasquez.* Portrait of Innocent X.—12. *Salvator Rosa.* Prometheus devoured by the Vulture.—18. *Solimena* St. John in the Desert. —21. *C. Maratta.* The Trinity.—25, 28, 29, 35. *S. Rosa.*—Battle-pieces. —32. *Domenichino.* Christ laid in the Sepulchre. In a room (X.) beyond this, but generally closed, are—a bronze bas-relief of the Rape of Europa, attributed to Cellini; an antique mosaic representing oxen frightened by thunder; and a portrait of Clement XII. in pietra dura. The *Corsini Library,* founded by Clement XII., contains upwards of 1300 MSS., some autographs of Christina of Sweden, and a great number of cinquecento editions. It is open to the public every day, except Wednesdays and festivals, for 3 hours before sunset. The number of printed books, rich in editions of the 15th century, is about 60,000, well arranged, with good catalogues, and easily accessible; the collection of engravings is one of the finest and most extensive in Italy. The series by Marc Antonio Raimondi after Raphael is the most complete to be met with. Behind the palace are the gardens and the pretty *Villa Corsini,* placed on the declivity of the Janiculum. The view from it embraces a magnificent panorama of Rome.

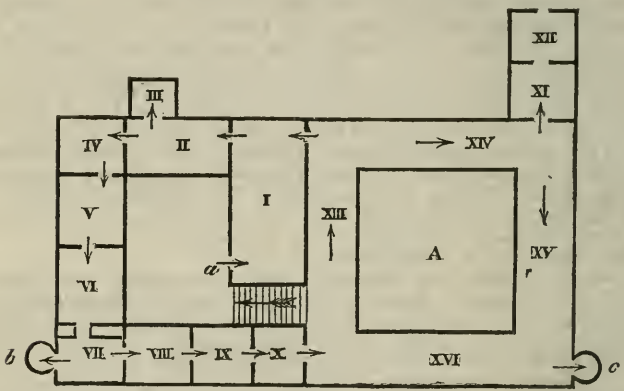
Palazzo Costaguti, in the Piazza delle Tartarughe, built by C. Lombardi: it is remarkable for its fine ceilings, painted in fresco by Domenichino, Guercino, Albano, and other eminent artists of their time. There are 6 ceilings, in the following order:—I. *Albano.* Hercules wounding the Centaur Nessus. II. *Domenichino.* Apollo in his car; Time discovering Truth, &c. III. *Guercino.* Rinaldo and Armida on a chariot drawn by dragons. IV. *Cav. d'Arpino.* Juno nursing Hercules; Venus with Cupids and other divinities. V. *Lanfranco.* Justice and Peace. VI. *Romanelli.* Arion saved by the dolphin.

Curia Innocenziana, more generally known as the *P. di Monte Citorio,* from the piazza in which it is situated, an imposing edifice, begun in 1642 by Innocent X. from the designs of Bernini, and completed by Innocent XII. from those of Carlo Fontana. It was appropriated by the latter pontiff as the seat of the higher courts of law, under the name of the Curia Innocentiana. It contains on the ground-floor the offices of the Director-General of Police and of Passports; on the first-floor those of the Auditors of the Camera and Segnatura, and the Civil Court of the First Instance. This palace is supposed to stand on the site of an Amphitheatre of Statilius Taurus.

✗ *Palazzo Doria-Pamphili, in the Corso.* —This immense edifice, the most magnificent perhaps of all the Roman palaces, interesting to English travellers from its connexion with our great house of Talbot, was erected at various times and by different architects. The side facing the Corso is from

the designs of Valvasori; that facing the Collegio Romano was designed by Pietro da Cortona, the vestibule being added by Borromini. The *Gallery*, which is open on Tuesdays and Fridays, from 10 to 2 o'clock, contains many first-rate works, with a greater number naturally of a second-rate character. There are upwards of 800 pictures, distributed over 18 rooms and galleries, which are most liberally thrown open to the public, with good hand catalogues in each room of its contents. In the order in which strangers visit the gallery, the following are the most remarkable pictures:—Entering from the principal stairs, in the l. hand corner of the great quadrangle (A), the great Hall (1), a very beautiful apartment lately erected: it is decorated with ancient

GROUND PLAN OF THE DORIA GALLERY.



marbles and pictures, chiefly landscapes, the most worthy of notice being several by *Gaspar Poussin*, especially No. 23 and 19, and a Marina by *N. Poussin*. Amongst the marbles are 3 sarcophagi with bas-reliefs; a statue of a bearded Bacchus; a fragment of a Chimæra, found in the ruins of Lorium; a group of Ulysses concealed under the body of a sheep; and a portion of the table of a Triclinium with handsome arabesques, discovered in the ruins of Pompey's Villa at Albano, the site of the modern Villa Doria. Opening out of this Hall, on the l., are a series of rooms, occupying 3 sides of the palace. The paintings which cover their walls are in general second-rate; the following, however, may be noticed. *Room* II.—5. *Gian. Bellini.* A Circumcision.—27. *Taddeo Bartolo.* A Triptych, with Madonna and Saints.—28. *Fra Filippo Lippi.* The Annunciation.—33. *Guercino.* The Martyrdom of St. Agnes: the fine group of the Centaur in rosso and nero antico marbles in the centre of the room, discovered in the grounds of the Villa Doria at Albano: the 2 groups of children are by *Algardi*. In the bedroom (III.), opening on the rt., are a Holy Family by *A. del Sarto*, and, 9, a Virgin by *Sassoferrato*. *Room* IV.—Some bronzes, amongst which a curious water-pail or *Situla*, with subjects relative to the life of David scratched upon it, in the Byzantine style of the 4th century; a recumbent figure of Jupiter; and a bath. *Room* V.—1.

Vasari. A Holy Family.—17. *Quentin Matsys.* The Misers.—21. *Beccafumi.* The Marriage of St. Catherine. The marble group of Jacob and the Angel is by the school of *Bernini.* *Room* VI.—5. *Sandro Botticelli.* A Holy Family.—22. *Domenichino.* A small Assumption. In the adjoining Cabinet (*b*), opening out of Room VII., are several small subjects attributed to *Breughel.* A bust, by *Algardi*, of Olympia Maidalchini Pamfili, and of the present Prince Doria by *Tenerani.* In the 4 following rooms, VII., VIII., IX., and X., there is little to detain the visitor: from the latter he will enter the quadrangular gallery surrounding the 4 sides (A) of the Great Court of the palace, in which are placed the best pictures in the collection. GREAT GALLERY, XIII. *W. Branch*, on the l. (*Braccio a Sinistra*).—3. *A. Caracci.* The Magdalene.—4. *Picrino del Vaga.* Galatea.—9. *Sassoferrato.* A Holy Family.—15, 37. *A. del Sarto.* Holy Families.—16. *Breughel.* The Creation.—21. *Guercino.* The Prodigal Son.—25. *Claude.* The Flight into Egypt.—26. *Garofalo.* The Visitation of St. Elizabeth.—36. The Flight into Egypt; the landscape by *Gaspar*, the figures by *Nicholas Poussin.*—38. *N. Poussin.* A copy of the Nozze Aldobrandini (see p. 239): the differences between this copy and the original fresco arise from restorations made on the latter and since removed.—47. *Albano.* Holy Family and 2 female Saints.—51. *Dosso Dossi.* The Expulsion of the Vendors from the Temple.—*Titian.* The Three Ages of Man. *West Branch of Gallery*, XIV. (2° *Braccio*).—5. *Guercino.* St. Peter.—14. RAPHAEL. Portraits of Andrea Navagero and Agostino Brazzano, friends of Card. Bembo, for whom they were painted, generally known as Baldo and Bartolo, amongst the noblest and finest portraits by Raphael.—17. *Titian.* A fine Male Portrait.—21. *Vandyke.* Portrait of a Widow.—25, 30, 60, 65. *Breughel.* The Four Elements; the animals and plants beautifully rendered.—26. *Titian.* Sacrifice of Isaac.—37. *Rubens.* Portrait of his wife; and 50, of a Friar, called his Confessor.—53. LEONARDO DA VINCI. Portrait of Joanna II. of Aragon, Queen of Naples, a lovely picture.—61. *Benvenuto da Ortolano.* The Nativity, a good painting of this rare master.—63. *Breughel.* The Creation of Eve; and 70. *Id.* Paradise.—66. *Garofalo.* A Holy Family.—69. *Correggio.* A cartoon of Glory crowning Virtue.—76. *Teniers.* A Village Feast.—80. Portraits of Titian and his wife, attributed to himself. *N. Branch of Gallery* (3° *Braccio*)—1, 6, 19, 28, and 34. *An. Caracci.* A series of good paintings, in the form of lunettes, of the Assumption, the Flight into Egypt, the Nativity, the Adoration of the Magi, and the Entombment of Our Saviour.—18. *Id.* A fine Pietà or Dead Christ.—5. CLAUDE. Mercury driving away the Cattle of Apollo.—12. *Id.* The celebrated Molino, one of Claude's finest landscapes.—23. *Id.* The Temple or Sacrifice of Apollo.—33. *Id.* The Hunting Diana, a small picture inferior to the 2 last.—11. The portrait of Machiavelli, attributed to *A. del Sarto* and *Bronzino*, with the inscription *Nicolaus Maghiavellius, Historiarum Scriptor.*—10. *Titian.* Portrait of his Wife.—16. Christ on the Cross, attributed, on doubtful grounds, to *Michel Angelo.*—21. *Garofalo.* St. Catherine.—25. *Schidone.* St. Roch.—27. *Giorgione.* A fine portrait.—29. *Paul Veronese.* A pretended portrait of Lucretia Borgia.—30. *Guercino.* Endymion.—31. *Fra Bartolommeo.* Holy Family. In the Cabinet (*c*) at the extremity of this branch of the gallery have been placed some pictures connected with the history of the Doria family.—No. 2. A portrait of the celebrated Andrea Doria, surrounded by naval emblems, attributed to *Seb. del Piombo.*—3. Another of Gianetto Doria, by *Bronzino.*—5. Innocent X., the founder of the Pamfili family, by *Velasquez.* The bust of the late Princess Mary Talbot Doria Pamphily is by *Tenerani.*—6. The Deposition, with the portraits of the Donatorii, a good specimen of *Hans Hemeling.*

The Gallery of the Mirrors, XVI. (*G. de' Specchi*), which runs parallel to the Corso, is profusely decorated with looking-glasses and ancient statues, none of any great value; the frescoes on the roof are by *Mellani*, a painter of the last century. Beyond the Great Gallery are a series of rooms, generally closed (XI., XII., &c.), communicating with those inhabited by the family, which, as well as the elegant chapel, can only be visited with a permission from Prince Doria. One of these, the *Throne Room*, contains several works by *Poussin*, amongst others his celebrated landscape of the Ponte Lucano. The space now covered by the Doria, Simonetti, and Bonaparte Palaces, and indeed all the side of the Via Lata from the Via di Caravita to the Piazza di Venezia, was formerly occupied by the Septa Julia erected by Agrippa, the Campus Agrippæ being on the opposite one.

Palazzo Falconieri, in the Via Giulia, built in the 17th century from the designs of Borromini. This palace was formerly celebrated for the gallery of Cardinal Fesch, by whom it was occupied for many years prior to his death in 1839.

Palazzo Farnese, the property of the royal family of Naples, by whom it was inherited, as the descendants of Elizabeth Farnese, the last of her line; begun by Paul III., while Cardinal, from the designs of Antonio di Sangallo, it was finished by his nephew, Cardinal Alessandro Farnese, under the direction of Michel Angelo (1526). The façade towards the Tiber, with its Loggia, was added by Giacomo della Porta. The architecture of this palace is beyond all doubt the finest in Rome; but it loses much of its interest when we know that the blocks of travertine of which it is constructed were taken from the theatre of Marcellus and the Coliseum, of whose ruin, says Gibbon, "the nephews of Paul III. are the guilty agents, and every traveller who views the Farnese palace may curse the sacrilege and luxury of these upstart princes." The piazza, adorned with 2 handsome fountains, is arranged in such a manner that the palace is seen to great advantage. The granite basins of the fountains, 17 feet in length and 4 feet in depth, were found in the Baths of Caracalla. On entering the palace the size of the blocks of travertine, and the precision with which they are fitted, will not fail to attract attention. Nothing can surpass the solidity of the construction: the basement of the court, which was laid down by Vignola on the original plan of Sangallo, and the first story, by Vignola himself, are worthy of the best times of architecture. All the upper part of the building, with the imposing entablature, are by Michel Angelo. The court was originally surrounded by two ranges of open porticos, as we have seen at the P. della Cancelleria (p. 280), the lower Doric still open; the upper Ionic has had its arches closed in recent times with brickwork and windows, which takes much away from the grandeur of this once superb atrium. Above the Ionic portico rises the attic with its Corinthian pilasters, by Michel Angelo. In the lower portico of the court is the sarcophagus, said, but on doubtful authority, to have been found in the tomb of Cæcilia Metella. Its form, as well as the rude style of the bas-reliefs of scenes of the chace upon it, are evidently of a period posterior to the times of the wife of Crassus. During the siege of Rome in 1849 the palace was struck by several shot from the breaching batteries of the French, the marks of which were evident until lately on the façade towards the Tiber: its cornice and roof were somewhat injured, but no damage was done to the interior. In former times the palace was remarkable for its fine collection of statues. The frescoes of *An. Caracci* and his scholars are the great attraction of the *Gallery* on the upper floor. These fine works occupied no less than 8 years in execution, and were rewarded with the small sum of 500 gold crowns (120*l.*). The centre-piece represents the Triumph of Bacchus and Ariadne, attended by fauns, satyrs, and bac-

chantes, and preceded by Silenus on an ass. The other subjects are,—Pan bringing goatskins to Diana; Mercury presenting the apple to Paris; Apollo carrying off Hyacinthus; the Eagle and Ganymede; Polyphemus playing on the Pipes; the pursuit of Acis; Perseus and Andromeda (by *Guido*); contest of Perseus and Phineus; Jupiter and Juno; Galatea, with tritons and nymphs; Apollo flaying Marsyas; Boreas carrying off Orythia; recall of Eurydice; Europa on the Bull; Diana and Endymion; Hercules and Iole; Aurora and Cephalus in a car; Anchises and Venus; Cupid binding a Satyr; Salamucis and Hermaphroditus; Syrinx and Pan; Leander guided by Cupid swimming to meet Hero. The 8 small subjects over the niches and windows are by *Domenichino;* they represent Arion on his dolphin; Prometheus; Hercules killing the dragon of the Hesperides; his deliverance of Prometheus; the fall of Icarus; Calisto in the bath; the same nymph changed into a bear; Apollo receiving the lyre from Mercury. In an apartment not open to the public, called the *Gabinetto*, are other frescoes by *An. Caracci;* on the roof is an oil-painting of Hercules between Vice and Virtue, a copy of a picture by this master which has been removed to Naples. The frescoes are, — Hercules supporting the globe; Anapius and Amphinome saving their parents from an eruption of Ætna; Ulysses and Circe; Ulysses passing the island of the Sirens; Perseus and Medusa; Hercules and the Nemæan Lion.* In the wing of the palace looking out on the Piazza are two large halls, one occupying the height of two floors, and upwards of 60 feet in elevation; it has a heavy oak roof, with deep sunk panels, and was in former times the anteroom to the state apartments. In it are preserved a few of the sculptures of the Farnese collection — some good ancient architectural fragments, and the recumbent statues of Piety and Abundance, by *Giacomo della Porta*, which once belonged to the tomb of Paul III. in St. Peter's. The second hall, or of the Guards, has also a heavy panelled roof; the walls are covered with frescoes of subjects connected with the Farnese family, painted by *Vasari*, *Salviati*, and the two *Zuccheri*. The principal represent the signing of the treaty of peace between Charles V. and Francis I. on one side of the Pope, and on the other the dispute between Luther and the papal nuncio Card. Cajetan (Caetani). The colossal group of Alessandro Farnese crowned by Victory, with the Scheldt and Flanders at his feet, the work of Moschino, was sculptured out of a column taken from the Basilica of Constantine.

* The frescoes in this palace have been successfully photographed by Cuccioni, and may be procured at his shop, 18, Via Condotti.

The *Farnesina*, in the Lungara of the Trastevere, opposite the Corsini Palace (open for the present only on Sundays), recently sold by the King of Naples to the Spanish Count Bermudez, built in 1506, by Agostino Chigi, the great banker of the 16th century, from the designs of Baldassare Peruzzi. It is celebrated for its frescoes by *Raphael* and his scholars, *Giulio Romano*, *Francesco Penni*, *Giovanni da Udine*, and *Raffaello del Colle*. Several of them were retouched by Carlo Maratta, so that, although we still have the designs of the illustrious master, the original colouring has been much injured. I.—*The large entrance-hall* facing the court-yard, originally an open loggia: the painting upon the ceiling represents the fable of Cupid and Psyche, as told by Apuleius, almost entirely from the designs of *Raphael*, but executed for the greater part by his scholars. Commencing by the pendentives upon the wall on the l., the subjects are—1. Venus ordering Cupid to punish Psyche for her vanity. 2. Cupid showing Psyche to the three Graces; the one with her back turned to the spectator is entirely from the hand of Raphael, perhaps the loveliest female figure ever painted. 3. Juno and Ceres interceding with Venus in behalf of Psyche. 4. Venus in her car drawn by doves hastening to claim the inter-

ference of Jupiter. 5. Venus before Jupiter praying for vengeance against Psyche. 6. Mercury flying to publish the order of Jupiter. 7. Psyche borne by Cupids, with the vase of paint given by Proserpine to appease the anger of Venus. 8. Psyche presenting the vase to Venus. 9. Cupid complaining to Jupiter of the cruelty of his mother, one of the most graceful compositions of the series. 10. Mercury carrying Psyche to Olympus. On the flat part of the vault are 2 large frescoes, one representing the Council of the gods on the appeal of Cupid, before whom Venus and Cupid are pleading their causes; this painting is by *Giulio Romano;* and the Banquet of the Gods in Celebration of the Marriage of Cupid, by *Francesco Penni.* In the lunettes are graceful figures of young Cupids, with the attributes of different divinities who have acknowledged the power of Love. II. *Hall of the Galatea.*—In the exquisite composition from which this room derives its name, Galatea is represented in her shell, drawn by dolphins, surrounded by tritons and nymphs, and attended by Cupids sporting in the air, the whole characterized by a grace and delicacy of feeling which bespeak the masterhand. With the exception of the group of the Tritons, with wreaths on their heads, in the background, it was entirely painted by *Raphael.** The frescoes of the roof, representing Diana in her car drawn by oxen, and the fable of Medusa, are by *Baldassare Peruzzi* according to Vasari, although stated by others to have been painted by *D. da Volterra.* The figures in chiaroscuro and the other ornaments are by the same artist. It is said that when first painted the effect of those in chiaroscuro was such that Titian thought they were ornaments in relief, and desired that a ladder might be brought, in order that he might ascertain the fact. The lunettes, painted by *Sebastiano del Piombo* soon after his arrival in Rome, and *Daniele da Volterra,* represent Icarus and Dædalus, Dejanira, Hercules, Iris, Phaëton, &c.; the large figure of Polyphemus is also by *Sebastiano del Piombo.* In one of them is a colossal head, sketched in charcoal by *Michel Angelo.* As the story runs, the great painter had come to see D. ad Volterra, and, after waiting for some time to no purpose, he adopted this mode of apprising Daniele of his visit. The landscapes on the walls were painted long subsequently by *Gaspar Poussin.* The paintings in the 3rd hall on the grand floor are by very inferior artists. III. In the upper story are 2 halls: in the first and largest the architectural paintings are by *Baldassare Peruzzi;* the Forge of Vulcan, over the chimney, and the large frieze representing subjects from the Metamorphoses of Ovid, are attributed to *Giulio Romano:* in the second room Alexander offering the crown to Roxana, and the Family of Darius at the feet of Alexander, are by *Sodoma.* The groups of Cupids in the first, and of young females in the second, are extremely beautiful. Upon the 3rd wall a very inferior painting is interesting as containing a view of the ruins of the Basilica of Constantine as they existed in the 16th centy., showing the fine Corinthian column which was afterwards removed by Paul V. to support the statue of the Virgin in front of the ch. of Santa Maria Maggiore (see p. 130). The Farnesina Palace acquired great celebrity during the reign of Leo X. as the residence of Agostino Chigi. He was a liberal though an ostentatious patron of literature and the arts, whose chief pride was the exhibition of princely magnificence, not only as the Mecænas of his time, but as the great Amphitryon of Rome. His entertainment to Leo X., the cardinals, and the ambassadors, in 1518, was the most costly banquet of modern times. Tizio, who was present on the occasion, tells us that the price of 3 fish served up at the banquet amounted to 250 crowns; and it is related that the plate used was thrown into the

* These frescoes of Raphael have been reproduced in photography by Dovizzielli, 136, Via Babuino.

Tiber, by Chigi's orders, as it was removed from table. The Farnesina is said to have been built purposely for the entertainment, and as a monument of his luxury and taste. The palace afterwards became the property of the Farnese princes, and passed, like all their other possessions, to the royal family of Naples, who established in it an Academy of Painting, where a number of pupils were maintained at the expense of the Government of Naples until lately. In the garden are some frescoes in the style of Raphael, and on the outer wall are remains of paintings by *Baldassare Peruzzi*. The best preserved portion of the Aurelian wall in the Trastevere forms one of the walls of this garden.

Palazzo di Firenze, in the Piazza of the same name, not far from the Palazzo Borghese, rebuilt by Vignola about 1560, remarkable only for its architecture. It is the property of Tuscany, and was the residence of its minister to the Holy See.

Palazzo Giraud, in the Piazza Scossacavalli of the Borgo. It has an interest for English travellers as the palace of the representatives of England at the Court of Rome before the Reformation. It was built in 1506 by *Bramante*, for Cardinal Adriano da Corneto, who presented it to Henry VIII., and for some years it was the residence of the English ambassador. It was given by Henry VIII. to Cardinal Campeggio, and was subsequently converted into an ecclesiastical college by Innocent XII. On the removal of the college to near the Ponte Sisto, the palace was purchased from the Government by the Marquis Giraud; the principal gateway, quite out of harmony with the rest of the fine façade, was added at a comparatively recent period. A few years since it became the property by purchase of the banker Torlonia. Card. Wolsey resided here during his last visit to Rome.

Palazzo Giustiniani, near the ch. of San Luigi dei Francesi, and the post-office, begun by Giovanni Fontana in 1580, and completed by Borromini, formerly celebrated for its paintings and sculptures. It is built on a portion of the site of Nero's Baths: its museum was celebrated for its antiquities, many of which were found upon the spot. The greater part of these treasures have been dispersed; amongst those remaining are, on the stairs, good statues of Vesta, of Marcus Aurelius, and of Bacchus seated on a panther. There are several bas-reliefs in the walls round the court, which belonged to sepulchral urns, one of which, more remarkable than the rest, represents a Bacchanalian procession, in which are Asiatic elephants, panthers, and what appears to be a giraffe, well delineated, and a chariot drawn by lions.

Palace of the Inquisition, a vast edifice built by Pius V., near the Porta Cavallegieri, and behind St. Peter's, formerly used as a prison for members of religious communities, or for persons in holy orders. The archives which had been collected in this Institution for centuries past are said to be of the highest interest, including the details of many important trials, such as those of Galileo and of Giordano Bruno, the correspondence relating to the Reformation in England, and a series of Decrees from the year 1549 down to our own times. There was also a very extensive library here, which contained copies of the original editions of the works of the Reformers in the 16th and 17th centuries, now become extremely rare. The tribunal of the Inquisition was suppressed by the Roman Assembly in February, 1849, but was re-established in June of the same year by Pius IX., in an apartment at the Vatican. The building has been of late years occupied as a barrack by the French troops. The prison, consisting of three tiers of cells, may be seen by applying to the guard at the gate.

Palazzo Lante, near the ch. of St. Eustachio. It contains a few ancient statues, of which the most remarkable is the group placed on the fountain in

the court, representing Ino nursing Bacchus.

Palazzo Madama, built in 1642 by Catherine de' Medici, from the designs of Paolo Marucelli. It occupies a portion of the site covered by Nero's Baths. It contains nothing to interest the stranger, and is remarkable only for its architecture. It is now occupied by the offices of the Minister of Finances, and the Post-office. The lottery is drawn in front of it every Saturday.

Palazzo Massimo, delle Colonne, near the ch. of S. Andrea della Valle, begun in 1526 from the designs of Baldassare Peruzzi. The fine portico of 6 Doric columns, the double court and its pretty fountain, may be classed among the good examples of modern architecture; the palace is considered as Baldassare's masterpiece. It is also interesting as the last work he executed. It contains the celebrated Discobolus, found on the Esquiline in 1781, near to where the so-called Trophies of Marius stood. This noble statue is supposed to be a copy of the famous one in bronze by Myron, and is one of the finest specimens of ancient sculpture in Rome. The lesser front of the palace, towards the Piazza Navona, has some frescoes in chiaro-scuro by *Daniele da Volterra*. In a room on the upper floor, now converted into a chapel (open to the public on the 16th of March), took place the miraculous resuscitation of one of the Massimo family by S. Filippo Neri, in 1584. It was in the adjoining Pal. Pirro, so called from the statue of Pyrrhus or Mars, now in the Capitoline Museum, that Pietro de' Massimi, in 1467, established the earliest printing-office in Rome, and where the first works that issued from it, the Apuleius, and St. Augustine's de Civitate Dei, were printed by Sweynheim and Pannartz.

There is another Pal. Massimo, the residence of the ducal branch of this celebrated family, in the Piazza di Ara Cœli, at the N. foot of the Capitol.

Palazzo Mattei, built on the site of the Circus of Flaminius by duke Asdrubal Mattei, from the designs of Carlo Maderno (1615). It is a fine building, and still contains some ancient marbles in the court and under the portico of the 1st floor. The gallery of pictures, once celebrated, has been dispersed since the extinction of the family in the male line; of the few works of art that remain the following are most worthy of notice:—I. The roof of the first room is painted in fresco by Pomarancio. The principal pictures are Charles I. and Charles II. of England, by *Vandyke;* Sta. Bonaventura, by *Tintoretto;* 4 landscapes, by *Paul Brill.* II. The two Seasons, by *Paul Brill;* Holy Family, by the school of the *Caracci;* 4 pictures of dealers in fish and other eatables, by *Passerotti.* III. The two Seasons, by *Paul Brill*, forming the suite to those in the preceding room. IV. The roof painted by *Lanfranco.* The Sacrifice of Isaac, by *Guido.* V. The gallery; the roof painted by *Pietro da Cortona.* —*Lanfranco.* The Sacrifice of Isaac. —*Tempesta.* The Entry of Charles V. into Bologna. — *Pietro da Cortona.* The Nativity. IV. The roof painted in chiaro-scuro, by *Domenichino.* This palace forms only a portion of what the Pal. Mattei once was; the present P. Caetani, towards the Via delle Botteghe Sacre, having formed one division of it; and the Pal. Longhi, from the designs of Vignola, in the Piazza Paganica, another.

Palazzo de Montevecchio, in the small Piazza of that name, near the ch. of S. Maria della Pace, in one of the dirtiest quarters of the city. The architecture is attributed on very doubtful grounds to Raphael, although its general style resembles that of some of the edifices raised from the great painter's designs. It consists of a rustic basement with three round-headed entrances and two upper stories with handsome windows separated by Ionic pilasters. Close to it in the adjoining Vicolo is a palace in the good Tuscan style. Both

these houses will interest the architectural visitor.

Palazzo Muti-Papazurri, in the Piazza of the SS. Apostoli, interesting to English travellers from having been the residence for many years of the Pretender Charles Edward, who died in it in 1788.

Palazzo Niccolini, nearly opposite Giulio Romano's Cicciaporci Palace, in the Via de' Banchi Nuovi, remarkable for its fine architecture by Giacomo di Sansovino (1526).

Palazzo Odescalchi, or *Bracciano*, opposite the ch. of the SS. Apostoli, formerly a Chigi palace, built by Cardinal Fabio Chigi from the designs of Bernini, and completed from those of Carlo Maderno: the façade is by Bernini.. The collections of pictures, statues, and especially of gems, once preserved here, have been sold and dispersed.

Palazzo Orsini, formerly the P. Savelli, built in 1526 by Baldassare Peruzzi on the ruins of the Theatre of Marcellus. It is remarkable chiefly for the vestiges of the ancient theatre which are still traceable beneath and around it.

Palazzo Pamfili, in the Piazza Navona, on the l. of the ch. of S. Agnese, built by Innocent X. from the designs of Girolamo Rainaldi, in 1650. The roof of the gallery was painted by *Pietro da Cortona*, the frescoes representing the adventures of Æneas: there are also some by Romanelli and G. Poussin in the different apartments. This palace was the residence of Olimpia Maidalchini Pamfili, whose adventurous life has been noticed in our description of Viterbo. (*Handbook of Central Italy.*)

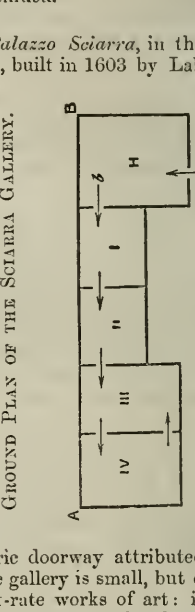
† *Palazzo Rospigliosi*, on the Quirinal, built in 1603, by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio, on the site of the Thermæ of Constantine. It afterwards belonged to Cardinal Bentivoglio, and was purchased from him by Cardinal Mazarin, who enlarged it from the designs of Carlo Maderno. It was from that time until 1704 the residence of the French ambassadors, and finally passed into the Rospigliosi family. The Casino, which alone is shown, and is open to visitors on Wednesdays and Saturdays, consists of 3 halls on the garden floor; on the roof of the central one is the AURORA by GUIDO, one of the most celebrated frescoes in Rome; Aurora is represented scattering flowers before the chariot of the sun, drawn by 4 piebald horses; 7 female figures, in the most graceful action, surround the chariot, and typify the advance of the Hours. The composition is extremely beautiful, and the colouring brilliant beyond all other examples of the master. A large mirror has been so arranged as to enable the visitor to view the fresco with greater facility. The frescoes of the frieze are by *Tempesta*, the landscapes by *Paul Brill*. There are some busts round this hall, and a statue of Diana. In the adjoining rooms are—I. *Hall on the right.* A large and fine picture of Adam and Eve in Paradise after the Fall, by *Domenichino;* the Death of Samson, by *Lodovico Caracci;* the Head of *Guido*, by himself; a portrait, by *Vandyke;* and a bronze horse found in the ruins of the Baths of Titus.—II. *Hall on the left.* The Triumph of David, by *Domenichino;* 13 pictures of the Saviour and the 12 Apostles, by *Rubens*, many of them copies; the Saviour bearing the Cross, by *Daniele da Volterra;* *Poussin*, his own portrait; Tobias, by *Cigoli;* a Pietà, by *Passignani;* bronze busts of Seneca, Septimius Severus, &c. During the siege of Rome in 1849, a 24lb. shot (it is preserved with an inscription in one of the rooms) from the French batteries, after passing close to the equestrian statues on the Monte Cavallo, struck the roof of one of the lateral pavilions of the Casino, and knocked to pieces some of the woodwork; but no mischief was done to the works of art. In the garden

are several fragments of antique sculptures, found chiefly among the ruins of the Baths of Constantine, and one of the largest trees in Europe of the South American *Schinus Molle*. The apartments of the palace inhabited by Prince Rospigliosi and his brother Prince Pallavicini contain several good paintings, and an interesting bust of Scipio Africanus in green basalt, said to have been found at Liternum: they are seldom shown to strangers. The Pal. Rospigliosi stands on the centre of the Thermæ of Constantine; the Casino, with its garden, and the adjoining Pal. della Consulta, on their Frigidarium and the Northern Hemicycle.

Palazzo Ruspoli, in the Corso, built by the Ruccllai family, from the designs of Bartolommeo Ammanati. The staircase, composed of 115 steps of white marble, erected by Martino Lunghi for Cardinal Caetani, is considered the finest construction of this kind in Rome. The ground floor is occupied by the *Café Nuovo*.

Palazzo Sacchetti, in the Via Julia (No. 66), built by Antonio di Sangallo for his own residence, early in the 17th century, and completed by Nanni Bigio. The architecture is much admired. Only 2 sides have been completed, those towards the E. and N., which show the beautiful cornice by which the walls are surmounted. At the death of Sangallo the palace became the property of Cardinal Ricci, who formed in it a valuable collection of statues and antiques. The palaceand its antiquities passed successively from the Ricci family to those of Caroli, Acquaviva, and Sacchetti, and ultimately came into the possession of Benedict XIV., who removed the sculptures to the Capitol, where they became the foundation of the present museum. The palace once bore the arms of Paul III., and the inscription, *Tu mihi quodcumque hoc rerum est*, a grateful record of Sangallo's obligations to the pope, who first discovered his genius, and encouraged it by his constant patronage: both, however, have been wantonly effaced. Farther on in the Via Giulia are some massive substructions of an edifice commenced by Bramante, as a Palace of the Law Courts for Julius II., which has never been continued.

Palazzo Sciarra, in the Piazza Sciarra, built in 1603 by Labacco, with a



GROUND PLAN OF THE SCIARRA GALLERY.

A B, front on the Corso; H, Great Throne Hall; *a*, entrance from Stairs; *b*, entrance to Gallery; I., II., III., IV., different Halls hung with Paintings.

Doric doorway attributed to Vignola. The gallery is small, but contains some first-rate works of art: it is arranged in 4 rooms on the first floor, and is open to the public on Saturdays only. Many of the best pictures were formerly in the Barberini collection :—

Room I. 2, *Cav. Arpino*, an Ecce Homo; 3, *P. da Cortona*, Santa Barbara; 9, *Lanfranco*, Cleopatra; 10, a copy of Raphael's Transfiguration, attributed to *Giulio Romano;* 13, *Inn. da Imola*, Virgin and Child; 5 and 15, *Valentin*, two large pictures of the Decollation of St. John the Baptist, and of Rome Triumphant; 16, *Garofalo*, the Samaritan at the well; 19, *Carlo Dolce*, a small Crucifixion; 20, *Titian*, a small but very pretty Madonna and Child; 21, *Carlo Maratta*, full-length portrait of a Cardinal Barberini.

Room II. is chiefly filled with landscapes. 14, 22, *Paul Brill*, two good landscapes in his second manner; 17, 18, *Claude*, the Flight into Egypt, and a beautiful Sunset; 26, a large picture of a religious ceremony in the Church of il Gesu, the figures by *A. Sacchi*, the architectural portion by *Galiardi;* 37, 39, *Claude* (?), two Landscapes in his first manner; 36, *N. Poussin*, St. Matthew and the Angel; *Canaletti*, a View of the Castel Novo, at Naples; 4 and 54, *Paul Brill*, good Landscapes in his first manner.

Room III. 5, *Baroccio*, a Deposition; 6, *Francia*, a Holy Family; 8, *Eliz. Sirani*, Charity; 9, *Garofalo* (?), a hunting scene; 17, *Gaudenzio Ferrari*, a large allegorical picture, called the Old and New Testament—there is a good group of an angel leading a Franciscan friar to the judgment-seat in the foreground, below a strange rocky landscape; 19, *P. da Cortona*, a small picture of S. Bruno; 23, *Garafalo*, a small *Noli me tangere*; 26, *Id.*, *La Vestale Claudia;* 27, *Albano*, a Holy Family; 29, *Teniers*, Dutch peasants smoking; 32, *C. Maratta*, a Holy Family; 33, *Giulio Romano*, a copy of the Barberini Fornarina; 36, *Lucas von Leyden*, Madonna and Angels, signed and dated 1504, an elaborately worked small picture; 41, *Garofalo*, the Adoration of the Magi; and four large indifferent *Bassanos*.

Room IV. 1, *Fra Bartolommeo*, a lovely group of the Madonna, Child, and St. John; 5, 7, *Guercino*, St. John the Evangelist, and St. Mark; 6, RAPHAEL, THE PLAYER ON THE VIOLIN, dated 1518; 8, *Giorgione*, the Executioner presenting the Head of St. John to Herodias; 12, *Agostino Caracci*, Conjugal Love; 16, *Caravaggio*, the Three Gamesters; 17, LEONARDO DA VINCI, MODESTY AND VANITY, one of the finest and most characteristic pictures of the master; 19, *Guido*, a Magdalen; 15, 20, *Breughel*, two small Landscapes; 22, a small picture in six compartments, representing events in the life of our Saviour, attributed to *Giotto;* 26, *Perugino*, a good St. Sebastian; 27, *N. Poussin*, Martyrdom of St. Erasmus; 28, *Guercino*, St. James; 29, TITIAN, the so-called BELLA DONNA DI TIZIANO, one of Titian's finest portraits; 31, *Albert Durer*, the Death of the Virgin; 32, GUIDO, THE MADDALENA DELLE RADICI.

P. De Regis or Silvestri, formerly Farnesino (sometimes called *della Linotta*), in the dirty lane called the Via dell' Aquila, leading from the Via de' Baullari to the Palace of the Cancelleria, is a very beautiful specimen of the domestic architecture of the 16th cent. Little is known of its history; it bears on the frieze the lilies of the Farneses, and has been attributed to Bramante, A. di Sangallo, and B. Peruzzi, and even to Michel Angelo, and was once known as the Farnesino of M. Angelo. Its small Doric cortile is very handsome: unfortunately it is surrounded by mean buildings, and is in a filthy quarter: it is now in a neglected state.

Palazzo Spada (*alla Regola*), in the Piazza di Capo di Ferro (open daily from 10 to 3), near the Farnese Palace, begun by Cardinal Capo di Ferro in 1564, from the designs of Giulio Mazzoni, a pupil of Daniele da Volterra's. It was decorated by Borromini, who has left in the smaller court a specimen of his capricious taste in the fantastic colonnade of Dorie columns, erected for the sake of its perspective. The great treasure of this palace is the *Statue of Pompey*, which stands in the principal antechamber which precedes the picture-gallery, on the 1st floor, a colossal figure holding the globe, found, as we have elsewhere stated, in the Vicolo de' Leutari, near the Cancelleria, in 1553. This noble figure has been regarded for about 300 years as the identical statue which stood in the Curia of Pompey, and at whose base "great Cæsar fell." It is 11 feet high, and of Greek marble. We are told by Suetonius that Augustus removed it from the Curia, and placed it on a

marble Janus in front of the basilica. The spot on which it was found corresponds precisely with this locality. When it was discovered the head was lying under one house and the body under another: and Flaminio Vacca tells us that the two proprietors were on the point of dividing the statue, when Julius III. interposed, and purchased it for 500 crowns. The disputes and scepticism of antiquaries have led, as usual, to abundant controversy on its authenticity, but, after having been called Augustus, Alexander the Great, and an unknown emperor, by successive critics, the ancient belief has triumphed, and it is likely to preserve the title of the Spada Pompey long after all its critics have been forgotten.

"And thou, dread statue! yet existent in
The austerest form of naked majesty,
Thou who beheldest, 'mid the assassins' din,
At thy bathed base the bloody Cæsar lie,
Folding his robe in dying dignity,
An offering to thine altar from the queen
Of gods and men, great Nemesis! did he die,
And thou, too, perish, Pompey? have ye been
Victors of countless kings, or puppets of a scene?"

In a note to this passage of Childe Harold, Lord Broughton examines the evidence on the authenticity of the statue. "The projected division of the Spada Pompey," he says, "has already been recorded by the historian of the Decline and Fall of the Roman Empire. Gibbon found it in the memorials of Flaminio Vacca; and it may be added to his mention of it, that Pope Julius III. gave the contending owners 500 crowns for the statue, and presented it to Cardinal Capo di Ferro, who had prevented the judgment of Solomon from being executed upon the image. In a more civilized age this statue was exposed to an actual operation; for the French, who acted the Brutus of Voltaire in the Coliseum, resolved that their Cæsar should fall at the base of that Pompey which was supposed to have been sprinkled with the blood of the original dictator. The nine-foot hero was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of its right arm. The republican tragedians had to plead that the arm was a restoration; but their accusers do not believe that the integrity of the statue would have protected it. The love of finding every coincidence has discovered the true Cæsarian ichor in a stain on the l. leg and foot; but colder criticism has rejected not only the blood,* but the portrait, and assigned the globe of power rather to the first of the emperors than to the last of the republican masters of Rome. Winckelmann is loth to allow an heroic statue of a Roman citizen, but the Grimani Agrippa, a contemporary almost, is heroic; and naked Roman figures were only very rare, not absolutely forbidden. The face accords much better with the 'hominem integrum et castum et gravem,' than with any of the busts of Augustus, and is too stern for him who was beautiful, says Suetonius, at all periods of his life. The pretended likeness to Alexander the Great cannot be discerned, but the traits resemble the medal of Pompey. The objectionable globe may not have been an ill-applied flattery to him who found Asia Minor the boundary, and left it the centre, of the Roman empire. It seems that Winckelmann has made a mistake in thinking that no proof of the identity of this statue with that which received the bloody sacrifice can be derived from the spot where it was discovered. Flaminius Vacca says *sotto una cantina*, and this cantina is known to have been in the Vicolo de' Leutari, near the Cancelleria; a position corresponding exactly to that of the Janus before the basilica of Pompey's Theatre, to which Augustus transferred the statue after the *curia* was either burnt or taken down. Part of the Pompeian shade, the portico, existed in the beginning of the 15th century, and the *atrium* was still called *Satrum*. So says Biondo. At all

* Red stains of this description are frequent in statues of Greek marble, and produced by the alteration of a minute quantity of iron pyrites; not so in those of Carrara or Paros.

events, so imposing is the stern majesty of the statue, and so memorable is the story, that the play of the imagination leaves no room for the exercise of the judgment, and the fiction, if a fiction it is, operates on the spectator with an effect not less powerful than truth." During the siege of Rome in 1849 the statue had a wonderful escape from destruction; several shot from the French batteries struck the walls of the palace, some breaking through the massive structure, and two struck the wall of the room next to that in which stands the statue without injuring it. Among the other antiques of this palace (in two rooms on the ground-floor), the most remarkable are in the first—the sitting statue of a philosopher, generally believed to be Aristotle, not only from the best authenticated likenesses, but from the first letters (ARIS) of the name engraved on the base, although some antiquaries will have it that it is Aristides; and the beautiful bas-reliefs which formed the pavement of St. Agnese beyond the Porta Pia, where they were discovered in the last century, with the sculptured sides downwards. Their subjects are,—1. Paris on Mount Ida; 2. Bellerophon watering Pegasus; 3, Amphion and Zethus; 4. Ulysses and Diomede robbing the temple of Minerva; 5, Paris and Œnone; 6. Perseus and Andromeda; 7. Adonis or Meleager; 8. Adrastus and Hypsipyle finding the body of Archemorus; 9. Pasiphaë and Dædalus. The two plaster casts are from the originals in the Museum of the Capitol. Three of the 32-pound shot from the French batteries that fell on and near the palace in 1849 are preserved here. The *Gallery* has a collection of pictures, the greater number of which are of very doubtful authenticity, arranged in 4 rooms on the upper floor. *Room* I.—10. *Sc. Gaetano.* Portrait of Julius III.—32. *Lanfranco.* Cain and Abel.—41. *Camuccini.* Portrait of Cardinal Patrizzi.—45. *Guercino.* David.—56. *Luca Giordano.* The Sacrifice of Iphigenia. *Room* II.—9. *Guido.* Judith with the head of Holofernes.—19. *N. Poussin.* Jacob and his Brothers.—17. *Leonardo da Vinci.* A copy of his Dispute with the Doctors, in our National Gallery.—8,10. *Breughel.* The Preaching of St. John.—2. *Titian.* Portrait of Cardinal Fal. Spada.—26. *Albano.* Bacchantes.—32, 33. *Guercino.* St. John the Evangelist, and Santa Lucia. *Room* III., or Gallery.—20. *Guido.* The Rape of Helen.—24. *Titian.* Good Portrait of a Cardinal Spada.—27, 28. *Mantegna.* Christ bearing the Cross, with the Almighty above.—33. *Vandyke.* A Man playing on the Violoncello. 2. A copy of the St. John in the Borghese Gallery, attributed to *Paolo Veronese.*—48. *Guercino.* The Death of Dido.—49. *M. A. Caravaggio.* Goliath.—71. A Portrait of Balthasare Castiglione. In the room between the Hall of the Pompey and the Picture Gallery are some frescoes by *Luzio Romano.*

Palazzo Torlonia, in the Piazza di Venezia, built by the Bolognetti family, about 1650, from the designs of Carlo Fontana, and purchased at the beginning of the present century by Torlonia, the great Roman banker. All its collections were formed by him, and the principal works it contains are the productions of modern artists. The ceilings of the rooms are painted by *Camuccini, Pelagi,* and *Landi:* and in a cabinet built for the purpose is *Canova's* statue of Hercules hurling Lycas into the sea.

Palazzo Turci, No. 123, Via del Governo Vecchia, near the ch. of S. M. in Vallicella, is remarkable only for its architecture, said to have been built from the designs of Bramante, for Pietro Turci, one of the Pope's secretary's, as we are told by the inscription on the façade, in 1500; it is a good specimen of the street architecture of the Renaissance, in the style of the Cancelleria and Pal. Giraud.

Palazzo di Venezia, at the extremity of the Corso, the ancient palace of the republic of Venice. This castellated palace was built in 1468 by Paul II., a

Venetian, from the designs of Giuliano da Majano. The materials, like those of the Farnese Palace, were taken from the Coliseum. The palace was sold by Clement VIII. to the republic of Venice. It remained in the possession of the republic until its fall, when it passed to the emperor of Austria. Its battlemented walls give it the air of a feudal fortress. It is now the residence of the Austrian ambassador.

Palazzo Vidoni, originally *Coltrolini*, and subsequently *P. Stoppani*, near the ch. of S. Andrea della Valle, interesting as the most important building in Rome designed by *Raphael* (1515). The upper part is a subsequent addition, and harmonises badly with the handsome architecture of the two lower floors. At the foot of the stairs is a statue of Marcus Aurelius. Amongst other objects of interest in this palace are the fragments of the ancient Roman Calendar found in the last century at Palestrina by Cardinal Stoppani, and illustrated by Nibby. The Emperor Charles V. inhabited this palace during his visit to Rome.

§ 27. Historical Houses.

The attractions offered to the traveller by the palaces and the museums of Rome too frequently distract attention from the unobtrusive houses which are identified with the memory of great names in the history of the fine arts. The first in interest is the

House of Raphael, situated in the Via dei Coronari (formerly No. 124), a street near the Ponte di S. Angelo. In this house the great painter resided for many years before he removed to that built for him by Bramante in the Piazza Rusticucci, in which he died, and which was pulled down to enlarge the Piazza of St. Peter's.* It is the house with which he endowed the chapel in the Pantheon where his ashes still repose. It was renovated and partly rebuilt in 1705, when Carlo Maratta painted on the façade a portrait of Raphael in chiaro-scuro. This interesting record is almost effaced. In the Vicolo del Merangolo (No. 35), near the ch. of S. Egidio, in the Trastevere, is another house, supposed to have been built and tenanted by Raphael, the site of his relations with La Fornarina: it is now a low osteria. Besides these, Raphael had a studio at No. 3 of the Piazza di Sta. Apollonia, where he painted the last and grandest of all his works, the Transfiguration; and another in the Borgo Santangelo, No. 129-134, the latter number being over the door which formed the entrance to his studio.

House of Pietro da Cortona.—In the Via Pedacchia, near the Capitol, is the house built and inhabited by Pietro da Cortona: there is a marble slab with an inscription over the door. His skill and judgment in architecture are shown even on the small scale on which his house is constructed; the windows, the door, the portico, and the little court are of the Doric order, and still exhibit many traces of the peculiar taste of this talented artist.

House of Bernini, now Silvestrelli, No. 11, Via delle Mercede, was the residence of the artist: in another, bearing the same name and tenanted by his descendants, in the Corso, opposite to the P. Ruspoli, is his semi-colossal statue of Truth under the gateway.

House of the Zuccheri. — At the northern extremity of the Via Sistina is the house formerly called the Palazzo della Regina di Polonia, in comme-

* This palace was situated at the end of the Borgo: the only part of it now remaining is one pier, which forms the corner of the Pal. Accorombuni in the Piazza Rusticucci. A sketch of it made by Laffrerio in 1549 shows that it was an elegant building, having 5 windows in front, with a rustic basement and a handsome pediment and cornice supported by Doric pilasters.

moration of Maria Casimira queen of Poland, who resided in it for some years. It is interesting as having been built by Taddeo and Federigo Zucchero for their private residence. The ground-floor was adorned by Federigo with frescoes, representing portraits of his own family, conversazioni, &c. A few years ago the palace was the residence of the Prussian consul-general Bartholdi, under whose auspices it became remarkable for a high class of frescoes, painted in one of the upper chambers by some of the most eminent German artists of the day. They are illustrative of the history of Joseph: the Joseph sold by his brethren is by *Overbeck;* the scene with Potiphar's wife, by *Ph. Veit;* Jacob's Lamentation, and the interpretation of the Dream in prison, by *W. Schadow;* the interpretation of the king's dream, &c., by *Cornelius;* the 7 years of plenty, by *Ph. Veit;* the 7 years of famine, by *Overbeck.*

House of Poussin, in the Piazza della Trinità, No. 9, near the Trinità de' Monti. For nearly 40 years this house was occupied by Nicholas Poussin. Many of the great painter's most interesting letters are dated from it, and he died there at an advanced age in 1665. The Pincian is identified with the names of the most celebrated landscape-painters. Opposite the house of Poussin was the *House of Claude Lorraine;* and that of *Salvator Rosa* was not far distant.

House of Conrad Sweynheim.—Adjoining the Palazzo Massimo delle Colonne is the Palazzo Pirro (see p. 294), in which Conrad Sweynheim and Arnold Pannartz established the first printing press at Rome in 1467. They had settled previously at Subiaco; but in consequence of a disagreement with the monks they removed to Rome, and established here the second printing press in Italy. The imprint of their works specifies the locality "in domo Petri de Maximis." The *De Oratore* of Cicero and the *De Civitate Dei* of St. Augustin were printed here in 1468. The house was restored about 1510 by Baldassare Peruzzi.

The house of the great architect D. Fontana was at No. 24 of the Vicolo della Palline, in the Borgo, near the Castle of St. Angelo. All memory of the house where Michel Angelo lived and died, which was in the parish of the SS. Apostoli, is lost; but his studio is supposed to have been on the ascent to the Piazza del Campidoglio, the last house on the right, marked by a massive doorway in a good style of architecture.*

§ 28. Colleges and Academies.

Collegio della Sapienza, the University of Rome, founded by Innocent IV. in 1244, as a school for the canon and civil law. It was enlarged in 1295 by Boniface VIII., who created the theological schools; the philological professorships were added in 1310 by Clement V. Subsequent pontiffs enlarged the plan by the introduction of scientific studies, and endowed the university with the taxes on various articles of excise. The present building was begun by Leo X. from the designs of Michel Angelo, and finished in 1576, under Gregory XIII., by Giacomo della Porta. The oblong court, with its double portico, supported in the lower tier by Doric and in the upper by Ionic pilasters, was built by this able architect. The ch. and its spiral cupola are in the most fantastic style of Borromini. The university derives the title of the *Sapienza* from the inscription over one of

* It is remarkable that, in a city upon which so much has been written, no work has been published on the residences of the many great men who have lived in it: the only attempt being a series of articles about 20 years ago in the 'Diario di Roma,' by the Advocate Bello, afterwards collected in a small volume (Delle Case abitate in Roma da parecchi Uomini Illustri, 8vo., Roma, 1852), but in which the most remarkable names are omitted, such as Michel Angelo, Bramante, Galileo, Montaigne, Goethe, &c., whilst those of several modern celebrities, never heard of beyond the Alps, are inserted.

the entrances, *Initium Sapientiæ timor Domini.* Its organisation was entirely remodelled by Leo XII. in 1825. It is under the direction of the Cardinal-President of the Congregation of Studies, of the Cardinal Camerlengo, and of a rector: it has 5 faculties—theology, law, medicine, natural philosophy, and philology. The number of professors is 42, 5 of whom are attached to the college of theology, 7 to the college of law, 13 to the college of medicine, 11 to that of natural philosophy, and 6 to that of philology. All their lectures are gratuitous, their salaries, about 400 scudi yearly, being paid by the government. The number of students at present exceeds 500. Attached to the university is a *Library*, founded by Alexander VII., and liberally increased by Leo XII. It is open daily from 8 to 12, and for 2 hours in the afternoon, with the exception of Thursdays. The *Museum* contains a very good collection of minerals, recently much increased by the purchase of that of Monsignore Spada, particularly rich in Russian specimens; a collection of gems bequeathed by Leo XII.; an extensive series of geological specimens illustrative of Brocchi's work on the "Suolo di Roma;" a collection of fossil organic remains from the environs of Rome; a series of the principal varieties of marbles and stone used in the ancient monuments of Rome, formed by Signor Belli; a cabinet of zoology and comparative anatomy; an extensive one of philosophical instruments, formed by the eminent professor of physics, Volpicelli, &c. Attached to the medical faculty is a small *Botanic Garden*, adjoining the Salviati Palace, in the Trastevere, and to that of natural philosophy, the Astronomical Observatory on the summit of the Capitol, directed by Professor Calandrelli.

Collegio Romano, built in 1582 by Gregory XIII., from the designs of B. Ammanati; it is also called the Universita Gregoriana, and is exclusively under the management of the Jesuits. The course of instruction embraces the learned languages, theology, rhetoric, and different branches of natural philosophy, astronomy, and mathematics. Attached to the college are a library; the museum founded by the learned Father Kircher; and the Observatory. The *Library*—very rich in Bibles and works on biblical literature—contains several Chinese works on astronomy collected by the Jesuit missionaries, and some editions of the classics with notes by Christina queen of Sweden. It was formerly celebrated for its literary treasures, but many of the most valuable works have disappeared. The *Kircherian Museum* contains a very rich collection of classical antiquities and other objects, many of which are most interesting. Gentlemen are admitted on Sundays from 10 to midday, when they will experience every civility and information from its learned Director, Father Tongiorgi. The cabinet of medals embraces a very complete series of Roman and Etruscan coins, and the most perfect known of the Roman *As*. The Etruscan antiquities were long considered unique, but the Gregorian Museum in the Vatican has now thrown this part of the Kircherian collection into the shade. Among the specimens of Etruscan workmanship are chains, bracelets, necklaces, and curious ornaments. The Roman bronzes are numerous, all kinds of vases for domestic uses, balances, mirrors, and some vessels in a peculiar yellow metal, an alloy of copper with about 4 per cent. of tin, remarkable for the little alteration it has undergone. Amongst the very interesting objects is the celebrated *Cista Mistica*, a cylindrical bronze vase and cover, a prize-box given to gladiators, and by them used for containing all the requisites for their toilette before entering the arena: it is supported upon 3 elaborately-worked eagle's claws pressing on as many toads, and covered with engravings, representing on one side a gladiator landing from a boat with the cista in his hand, and on the other Amycus vanquished, attached to

a tree by Pollux, and surrounded by the Argonauts; this curious specimen of ancient art, discovered near Prænestе, has been illustrated by the late Padre Marchi in his '*Descrizzione della Cista Mistica trovata a Palestrina.*' Another is a fine bronze seat discovered near Osimo: the bars of the feet are beautifully inlaid with silver tracings, and with very chaste figures of the heads of a swan, of an ass, and of a Silenus on the arms. The bronze sculptures and terracottas are also interesting: amongst the former a beautiful statue of Bacchus; a head of Vesta cut out of a mass of copper ore or pyrites, which resembles bronze in its colour, perhaps unique, the material being one of the hardest and most difficult to work of all those employed in ancient sculpture; a series of the so-called Phœnician bronze figures found in the island of Sardinia; a very important collection of Roman weights and measures—amongst the former some standard ones, having marked upon them the weight, and the inscription of TEMPLI OPIS AUG, in relief characters of silver, such standards were preserved in that temple; and an unique collection of *Missilia*, or *Glandes Missiles*, in lead, as thrown from slings, several bearing inscriptions or messages between the besiegers and besieged. Some found at Perugia are very curious, and date from the siege of that town by Augustus; in one, the besiegers tell their adversaries that they are aware they are reduced to the last straits, ESAVRIS ET ME CELAS, one of the replies to which is in terms of gross disrespect to Octavian. Among the recent additions to the Kircherian Museum are a series of silver vases, some of great beauty from their exquisite ornaments, discovered at Vicarello, the ancient Aquæ Aureliæ, on the Lake of Bracciano; 3 of these vases have engraved upon them itineraries from Cadiz to Rome, giving the name of the several stations and the distances between each, forming important documents for the ancient geography of this portion of the Roman world. They date from the times of Augustus, Vespasian, and Nerva, as those of the two last reigns contain stations established in the interval, and not enumerated in the list of those of Augustus; these vases are supposed to have been thrown into the mineral springs, where they were discovered, by inhabitants of *Gades*, who, having been cured of their infirmities at these baths, offered them to the divinity that presided over the waters. Round the walls are hung several mosaics (one of guinea-fowl is interesting). In the anteroom, which opens out of the cloister into the Museum, are numerous Roman cippi and inscriptions. Among the other curiosities preserved here is the sword of the Constable de Bourbon, of Eastern manufacture, bearing his name on the blade and those of 2 Italian generals to whom it had previously belonged; a large beam, with its nails, of the supposed ship of Tiberius, discovered at the bottom of the lake of Nemi; and in the long gallery several ancient marbles and frescoes, most of the latter ruined by restorations. At the extremity of this gallery opens a room entirely dedicated to early Christian antiquities: round the walls are placed a series of inscriptions, and sepulchral bas-reliefs from the Catacombs and the churches which stood over the latter; in glass cases are several small lamps in *terracotta*, with Christian emblems, one having a relief of Constantine, with the Cross on his helmet and shield, is worthy of notice; two handsome *tazze* in agate, found on graves in the Catacombs; several glass vessels, bronze figures, and early Christian sculptures in ivory; a figure of our Saviour in silver and enamel, from the church of Sta. Maria in Trastevere, and supposed to date from the 5th centy., the oldest specimen of this kind of work yet discovered. Over the door are some ancient inscriptions to Jews, chiefly in Greek; one to two persons called Barzaharona, and another to a certain Faustina; both have the 7-branch candlestick and the Hebrew word Shalom beneath: they were found near the Ripagrande, and on the

Via Appia. In another part of the Museum is a very curious *Graffite*, or scratching on the stucco of a wall, representing an ass attached to a cross, with two men alongside, and the inscription below — Αλεξομενος σεβετε Θεον (Alexomenos adoring his God)—a caricature of the early Christian adoration of our Saviour's suffering: it was found on the walls of the Palace of the Cæsars (see note at p. 31). In fact, Alexomenos, a Christian, is represented in the caricature in an act of adoration of the Saviour hanging on the cross, and this graffito is the earliest representation of the Crucifixion. The inscription bears testimony to the important fact that our Lord was worshipped by the primitive Christians as God. In a long gallery, forming another side of the quadrangle, is deposited the Collection of Natural History formed by Father Kircher; it is in great confusion as to arrangement, but contains many interesting specimens, especially of fossil organic remains of the country about Rome. In the cloister opposite the entrance to the Museum is a large mosaic discovered on the Aventine, representing scenes and animals of the Nile, &c. [Ladies are only admitted to this museum by a special permission from the Pope, which it is very difficult to obtain, in consequence of its being in the interior of a convent.]

The Observatory of the Collegio Romano is one of the most important of the recent additions to this seat of learning, and at this time the most complete establishment of the kind in Italy; formerly placed in a rickety tower at the S.E. quadrangle of the convent, it now stands on two of the immense solid piers raised by Cardinal Ludovisi to support the never-completed cupola of his church of S. Ignacio. Besides the instruments for current astronomical researches, such as the transit instrument, mural circle, &c., it possesses a magnificent equatorial by Merz of Munich, a donation from a member of the order, aided by Pius IX., who has contributed most liberally from his private funds to the flourishing state of the Observatory. The apparatus for registering the atmospheric pressure, invented by the present director, will interest our scientific countrymen. Attached to the establishment is a good Astronomical Library and a Magnetic Observatory well supplied with English instruments. The visitor will always experience every attention from the able director, Father Secchi, a Fellow of the Royal Society of London, and of many of our British scientific bodies, in visiting the Observatory, which he has made one of the most efficient and really useful working establishments of the kind on the continent of Europe. Ordinary visitors are admitted (not ladies) every Sunday from 10 to 12 o'clock A.M., on applying for permission from the director; and scientific men on the week-days before midday, by writing beforehand to Professor Secchi.

The *Collegio di Propagandâ Fide*, in the Piazza di Spagna. The College of the Propaganda was founded in 1622 by Gregory XV., for the purpose of educating as missionaries young foreigners from infidel or heretical countries, who might afterwards return and spread the Roman Catholic faith among their countrymen. The present building was erected by Urban VIII. from the designs of Bernini, and completed under the direction of Borromini. It contains a library of upwards of 30,000 volumes, chiefly of works on divinity and canon law; annexed to which is the *Museo Borgia*, bequeathed to the institution by the Cardinal of that name, who was prefect of the Propaganda in the last century. This Museum is chiefly interesting for its collection of Oriental MSS.; for the celebrated *Codex Mexicanus*, published in Lord Kingsborough's magnificent work; for an illuminated Church Service on vellum, of the time of Alexander VI., with the portrait of that notorious Pope; for a second Church Service, prepared on the occasion of the coronation of Charles V. at Bologna by

Clement VII., containing a painting of the ceremony, and portraits of several of the personages present at it; and for a precious relic of Raphael—a letter to his uncle Simone di Ciarla, written from Florence on the 21st April, 1507, in a bold hand, and signed "Vostro Raphaello, Depintore di Fiorenze"—it has been published in Bottari's edit. of Vasari, of 1792. There are several curiosities sent by the missionaries from different parts of the world. The Museo Borgia can only be seen on application to the Rector of the College, or to the Secretary of the Propaganda. The celebrated printing-office of the Propaganda is rich in Oriental types, and has produced many works of great typographical beauty. There is a shop in the Via di Propaganda where all the works published by the institution can be seen and procured. The annual examination of the pupils, which takes place in January, is an interesting scene, which few travellers who are then in Rome omit to attend; the pupils reciting poetry and speeches in their several languages, accompanied also by music, as performed in their respective countries; the number of pupils was, by the last return, 142.

In front of the college has been erected a column of cippolino marble, of the Corinthian order, surmounted by a bronze statue of the Virgin, by *Obicci*, which, as a work of art, does little honour to the modern Roman school of sculpture, in commemoration of the publication by Pius IX., in 1854, of the Bull establishing the dogma of the Immaculate Conception. Round the base are statues of David by Tadolini, Moses by Revelli, and Ezekiel by Chelli, with indifferent bas-reliefs: that looking towards the College, of the ceremony in St. Peter's on the occasion, contains several cotemporary portraits of Cardinals, &c., but as a work of art the whole monument is a very poor affair. The fine shaft of cippolino is sadly spoiled by the fantastic bronze network extending up two-fifths of its height.

The English, Irish, and Scottish Colleges are noticed under the description of the Churches attached to them—S. Tommaso degli Inglesi (p. 195), S. Agata dei Goti (p. 136), and S. Andrea dei Scozzesi (p. 142). The *American College*, recently established for the education of ecclesiastics from the United States, occupies the spacious Convent of l'Umiltà, near the Piazza of the Sant' Apostoli, which was bestowed on it by Pius IX.: it is supported by contributions from the United States, and by the fees of its inmates, now 49 in number. There is another American college, for natives of the Spanish American States, in the Piazza della Minerva (46 pupils in 1864). In addition to the above are the 3 seminaries (Romano, Pio, and Vaticano), for the education of Italian clergy, containing at present 211 pupils, and that of San Luigi, for natives of France.

† The *Academy of St. Luke*, No. 44, Via Bonella, near the Forum.—The Roman Academy of the Fine Arts was founded in 1588 by Sixtus V., who endowed the confraternity of painters with the ch. adjoining, formerly dedicated to St. Martina. The academy is composed of painters, sculptors, and architects, who direct the several schools. The collection of pictures, which has been much enlarged, contains several very fine specimens, amongst others all those which formed the *Secret Cabinet* at the Capitol, and which, from a feeling of false delicacy, were there shut up from public view. The paintings are arranged in one long hall, into which two smaller ones open: we have annexed a plan showing the places of the principal pictures; a catalogue is sold by the custode:—

I. *Large Hall*, or *New Gallery*.—11. *Poussin*, Bacchus and Ariadne; 13. *Vandyke*, Virgin, Child, and 2 Angels; 18. *Titian*, St. Jerome, a sketch for a large picture; 22 and 35. *Joseph Vernet*, two sea-pieces; 40. *Paolo Veronese*, Vanity, personified by a lady looking at herself in a mirror; 49.

PLAN OF GALLERY OF ACCADEMIA DI S. LUCA AT ROME.

Titian, Vanity, a recumbent naked figure; 43. *Vandyke*, a female portrait, called erroneously Queen Elizabeth; 45. *Harlow*, Wolsey receiving the cardinal's hat from the hands of Cardinal Campeggi in Canterbury Cathedral; 54. *Claude*, a beautiful picture of a seaport; *Cav. Arpino*, Andromeda, a very pretty small picture; 6. *H. Hemling*, the Virgin and Child.

II. *Room of Portraits of Members of the Academy*, mostly modern; that of T. Zuchero by himself is an exception. Amongst other academicians figure (236) the father of the present King of Spain, and (238) the late Duke of Sussex in a Highland costume, the 2 veriest daubs in the collection; *Velasquez*, Portrait of Innocent XI.; an excellent Portrait of John Gibson, the celebrated British sculptor, by his talented friend *Penry Williams*.

III. *Salone di Raffaelle.—Guido's* picture of Bacchus and Ariadne. 28. *Veronese*, Susanna. 29. *Titian*, Calista and Nymphs: this picture, which belonged to the Ossuna family, being purchased in England by Signor Pellegrini, was given by him to the Academy; it is a fine, but not very delicate picture to look on. 22. *Guercino*, Venus and

Cupid, painted originally in fresco and transferred to canvas. 25. *Guido Cagnacci*, Tarquin killing Lucretia, one of the best productions of the master; this was one of the pictures most screened from public view in the Secret Cabinet. 6. Galatea, by *Raphael*, copied by *G. Romano*. 27. GUIDO'S celebrated Fortune. 15. RAPHAEL, St. Luke painting the portrait of the Virgin and Child, on panel; a fine fragment. There is reason to believe that only a portion of this picture, the Madonna and infant Christ, is by Raphael. 26. RAPHAEL, a fresco of a Child, a lovely composition. It formerly was one of the supporters of an armorial shield of Julius II. in a hall of the Vatican. 13. *Titian*, the Saviour and the Pharisee. 12. *Baroccio*, St. Bartholomew and St. Andrew. 32. *Palma Vecchio*, Lot and Children, and Samson and Delilah. 33. *Palma Giovane*, 3 Graces, and David with Bathsheba. 41. *Titian*, his sketch for the picture of Paul III. and his 2 nephews, now in the Gallery at Naples. In one of the presses in this room is shut up the skull which for so long a time passed as that of Raphael, until the real one was found on opening his grave in the Pantheon (*see* p. 41). The skull in question is now considered to be that of Raphaele Adjutorio, who founded a religious confraternity of painters in the same church.

In a suite of apartments under the gallery are preserved the pictures and drawings which have received the academical prizes of late years, some casts of the works of Canova, Thorwaldsen, &c., and a series of those of the Egina marbles presented by the King of Bavaria to Pius IX. The galleries of the Academy of St. Luke are open every day, on giving a small fee to the custode.

Accademia Archeologica includes among its members some of the most learned archæologists of Europe. It has published several volumes of transactions; it holds its meetings monthly (on Thursdays), in one of the halls of the University of the Sapienza.

Accademia degli Arcadi.—Few of the Italian societies are so celebrated as the Arcadian Academy of Rome, founded in 1690 by Gravina and Crescimbeni. Its laws, says Mr. Spalding, "were drawn out in 10 tables, in a style imitating the ancient Roman. The constitution was declared republican; the first magistrate was styled custos; the members were called shepherds; it was solemnly enacted that their number should not exceed the number of farms in Arcadia; each person on his admission took a pastoral name, and had an Arcadian name assigned to him; the business of the meetings was to be conducted wholly in the allegorical language, and the speeches and verses as much so as possible. The aim of the academy was to rescue literary taste from the prevalent corruptions of the time: the purpose, the whim, and the celebrity of some among the originators made it instantly fashionable; and in a few years it numbered about 2000 members, propagating itself by colonies all over Italy. The association completely failed in its proposed design, but its farce was played with all gravity during the 18th century; and besides Italians, scarcely any distinguished foreigner could escape from the City of the Seven Hills without having entered its ranks. In 1788 Goethe was enrolled as an Arcadian, by the title of Megalio Melpomenio; and received, under the academic seal, a grant of the lands entitled the Melpomenean Fields, sacred to the Tragic Muse. The Arcadia has survived all the changes of Italy; it still holds its meetings in Rome, listens to pastoral sonnets, and christens Italian clergymen, English squires, and German counsellors of state by the names of the heathens. It publishes, moreover, a regular journal, the Giornale Arcadico; which, although it was a favourite object of ridicule with the men of letters in other provinces, condescends to follow slowly the progress of knowledge, and often

furnishes foreigners with interesting information, not only literary but scientific."

Accademia de' Lincei, the earliest scientific society in Italy, founded in 1603 by Prince Federigo Cesi and other contemporary philosophers, amongst others Galileo. It derives its name from its device, the lynx, emblematical of watchfulness. It was re-organized in 1849 by Pius IX., and is still devoted to the physico-mathematical and natural sciences. The meetings are held at 1 o'clock on the first Sunday of every month, in the upper rooms of the Palace of the Senator at the Capitol. Professor Volpicelli, a talented writer on Physics, is the Secretary. It publishes regularly its transactions.

Accademia Tiberina, founded in 1812 for the promotion of historical studies, especially those relating to Rome. The meetings take place every Monday in the Palazzo Maccarani.

Accademia Filarmonica, an institution of recent date, whose concerts afford proof of the taste for music among the educated classes of Rome. The academy is under the direction of a president and council, and holds its assemblies in one of the Roman palaces, where concerts are given during Advent and Lent when the theatres are closed, and sometimes in one of the theatres. These assemblies are often very brilliant, the seats in the pit being the most fashionable; those in front being reserved for the ladies of the Roman aristrocracy. Foreign visitors will be able to procure admission on application to the president, or to the members of the Academy.

Archæological Institute (*Instituto Archeologico*), founded some years since under the auspices of the king of Prussia, who contributes most liberally, indeed almost entirely, to its support. Many eminent German scholars have delivered lectures at the Institute, and Bunsen, Gerhard, Lepsius, and Braun have contributed largely to the Transactions it has published—a most interesting collection on Archæological Science. The meetings are held weekly, generally on Fridays at 3 P.M., and to which strangers are freely admitted, in the apartments of the Institute on the Monte Caprino behind the Capitol, when papers are read on archæological subjects. Dr. Henzel is the present learned and talented secretary of the society. The Giornale of the Society is by far the most useful of all the publications on antiquarian subjects in Rome, and the best record of the discoveries that are making daily in and around the Eternal City.

British Archæological Society.—This society, recently founded, is almost exclusively formed of our countrymen, its objects being to study and convey to British visitors information on the antiquities in and about Rome: annual subscription for members 5 scudi, for associates 1. During the winter and spring frequent excursions are arranged under the guidance of some distinguished archæologist, either British or foreign, and lectures given at the British Consulate. Mr. Parker, author of many works on British Ecclesiastical Architecture, is one of its most active and talented members; Mr. Shakespeare Wood, Secretary. This society merits the support and encouragement of British and American visitors to the Eternal City.

The *Academies of France* and *Florence* are establishments where a number of young artists, selected from their respective countries, are educated at the expense of their governments for a certain period. The Academy of France is lodged in the Villa Medici, on the Pincian; that of Florence in the Palazzo di Firenze.

§ 29. Hospitals and Charitable Institutions.

Few cities in Europe are so distinguished for their institutions of public charity as Rome, and in none are the hospitals more magnificently lodged, or endowed with more princely liberality. The annual endowment of these establishments is no less than 258,390 scudi, derived from lands and houses, from grants, and from the Papal treasury.* Formerly administered by separate confraternities, the hospitals were placed by the French government under one general board, as in Paris, from which the best results were obtained; but of late years the ancient system has in some degree been restored, each establishment being placed under a separate direction, a system fraught with jobbing and abuses, although there is a prelate at its head. In ordinary times the hospitals can receive about 4000 patients. Formerly ill-administered and badly managed in their domestic arrangements, considerable improvements have been introduced of late years, especially since 1849, from diminishing the interference of the clergy and friars, and limiting it to its purely spiritual duties. One of the great ameliorations as regards the interior economy of the hospitals dates from the introduction, by the late Princess Doria, of those admirable women, the Sisters of Charity, whose services have brought about a complete revolution in what may be called the domestic management. It is to France, under the direction of the benevolent lady above-mentioned, that the poor of the Eternal City are indebted for this amelioration, and which, however strange it may appear, met with great opposition at first from the ecclesiastical element in the management of these useful institutions. Notwithstanding, however, their great wealth, the Roman hospitals are still behind those of Florence and of Milan, and it is a remarkable circumstance that, with such a wide field for pathological investigation, the Roman medical school is by far the least advanced in Italy, behind those of the secondary provincal towns of Tuscany and Lombardy, a better proof of which cannot be adduced than that in the present century Rome has not produced an eminent medical man from its own school, and that there is not a single medical periodical published in this great centre of disease and suffering, and, what may appear still more strange to our medical readers, not a medical society of any description in the capital of the Christian world, with its 180,000

* According to the Returns published by Monsignore now Cardinal Morrichini in 1842,—

	Scudi.	Scudi.
The total amount expended in charities in Rome, including hospitals, poor-houses, elementary schools, marriage portions for girls, orphans, &c., was	..	730,700
Of which, from private revenues and contributions	349,846	
By the general treasury . .	430,854	
The annual receipts of the 8 hospitals at the same period were, from property and private endowments . . .	156,770	
Contributed by the general treasury	102,620	
		258,390
The poor-houses of S. Michele, with 530 inmates. . . .	50,000	
Ditto of Sta. Maria degli Angeli, 950 inmates. . . .	43,200	
Of which 39,000 sc. were contributed by the treasury.		83,200
13 institutions for distributing 970 marriage portions . .	..	35,356
14 Conservatories for the education of 597 female orphans, from private sources. . .	23,570	
By the general treasury .	28,620	
		52,190
Charity distributed à *domicilio* from the Pope and private charities	46,392	
Contributed by the Government	160,000	
		206,392
Contributed by the Government by employing the poor in public works	..	52,000
Percentage on the receipts of the lottery for alms . . .	..	29,376

The number of children receiving education in the Scuole infantile (5136), Scuole regionarie (1592), Scuole regolare (4030), and the Scuole parrochiale (1100), was 11,758.

inhabitants. In general the hospitals are clean and well ventilated, owing to the large wards, which in the climate of Rome can be adopted. In the larger establishments the wards generally converge towards a centre, where the altar stands under a dome, a form also contributing to good ventilation. This system of large wards also renders the general service easier and more economical. The principal hospitals of Rome are—

The great one of *Santo Spirito*, on the right bank of the Tiber, near St. Peter's. Founded at the end of the 12th centy. by Innocent III., it has gone on increasing, so as now to form almost a small town within itself: it is so richly endowed that it has acquired the title of *il piu gran Signore di Roma*, possessing large property in the city, and a considerable extent of the country which the traveller passes over between Rome and Civita Vecchia. Its finances are said to be ill-managed, being under the direction of an ecclesiastical administration. Santo Spirito consists of an hospital properly speaking for the sick, of the male sex only, of a clinical ward, and of one for the military, of a foundling hospital, and a lunatic asylum for both sexes. The hospital contains in ordinary times about 500 medical and surgical cases, 430 lunatics, and about 400 foundlings; but on extraordinary occasions, as on the outbreak of an epidemic, or when ague sets in during the summer months amongst the labouring population of the Campagna, the accommodation is insufficient, since the War Minister has seized on a part of the premises as barracks. All diseases are admitted, and the number of patients annually falls little short of 13,500; the deaths averaging little more than $8\frac{1}{2}$ per cent. This small amount of mortality is to be attributed to the circumstance that a large proportion of the admissions are cases of the ordinary intermittent fever, which seldom proves fatal in the outset, and which is soon relieved by an early administration of quinine. Attached to the hospital is a clinical ward of 18 beds. There is also a Pathological Museum, and a library, a great part of the books and instruments in which were bequeathed by the eminent physician Lancisi. The *Foundling Hospital* in S. Spirito, called the *Pia Casa degli Esposti*, is capable of containing upwards of 3000 children; the average number annually received is 835. In 1846, the last period for which we have seen returns, embracing a period of 5 years, out of 5382 received in the hospital 2941 died, giving a mortality of 57 per cent. It must be observed that the great proportion of the foundlings are sent out to nurse in the country, where the mortality is still more considerable. In addition to this hospital, there are several others in Rome, which swell the number of foundlings to upwards of 3000 annually: they offer such facilities for admission, that children are brought here from all parts of the Papal States, and from the neighbouring provinces of the kingdom of Naples. The Lunatic Asylum contains about 430 inmates, the average deaths 11 per cent. Owing to the confined nature of the locality, to the want of gardens and large courts, the hospital is a real prison; whilst the neighbourhood of the river engenders bad air—the situation in every way unfit for its object.* The wards are very cleanly kept, and the poor inmates well attended to, especially in the female division, since the introduction of the Sisters of Charity. One of the most frequent predisposing causes of mental alienation met with here arises from religious exaltation; the relative proportion of ecclesiastics and nuns to the other inmates is therefore considerable.

The other hospitals in Rome are the *Santissimo Salvatore*, near S. Giovanni di Laterano, for sick and aged females, founded soon after Santo Spirito, by

* This evil is now remedied by the adjunction of large gardens on the hill above, reached by a covered way from the hospital, and by the wards being considerably enlarged and constructed on an improved system.

Cardinal Colonna; it can admit 600 patients. The mortality is here greater than in any other hospital in Rome, being upwards of 14 per cent. on the admissions, owing to the insalubrious situation in which it is placed, and to its admitting many old people affected with chronic diseases.—*San Giacomo in Augusta*, in the Corso, a surgical and Lock hospital for both sexes, with about 330 beds; the annual admissions exceed 2000. This hospital has been lately enlarged, but its situation is not good, and the ventilation might be better managed. The revenues amount to 30,000 sc., of which 17,000 are contributed by the Government.—*La Consolazione*, or *Santa Maria della Consolazione*, on the S.E. declivity of the Capitoline hill, receives patients of both sexes for surgical diseases, and especially accidents. The average number of patients is about 60. From being situated near the populous quarters of the Monti and Trastevere, most of the cases of stabbing are taken to it. The wards are clean and airy, and the situation healthy, which will account in some measure for the low annual rate of mortality—5¼ per cent.—*San Giovanni di Calabita*, or *dei Benfratelli*, in the island of the Tiber, and, curiously enough, on the site of an hospital attached in ancient times to the temple of Esculapius: its more recent name of *Fate bene, fratelli*, "Do good, brethren," has been derived from the inscription on the begging-box of the friars of the order of the Spanish San Juan de Dios de Calabita, by whom it was founded in 1538: it only receives male patients affected with acute diseases. It has 74 beds, but the average number of patients does not exceed 40; the mortality 7¼ per cent.—*San Gallicano*, in the Trastevere, for diseases of the skin and for persons of both sexes. The building, founded in 1724, is well suited for the purpose, and contains 2 large and well-ventilated wards with accommodation for 240in-door patients. The principal cutaneous diseases found here are *psora* and *ringworm*, the latter still treated by a cruel and painful method long abandoned in other parts of Europe; it is very prevalent in the maritime districts about Rome, particularly on the declivities of the Volscian hills, about Sezze, Piperno, &c.—*Sta. Trinità de' Pellegrini*, near the Ponte de' Quattro Capi, chiefly used as an hospital for convalescents, where poor patients are removed from the other institutions: on their recovery they are admitted here for 3 days or more, and receive clothing if necessary on leaving. The average daily number of patients who are received amounts to 90. This institution, the utility of which cannot be too highly spoken of, forms a part of the great establishment for the reception of pilgrims, founded by S. Filippo Neri in 1500. In ordinary years about 4000 of these pilgrims are lodged in it, but in those of Jubilees (every quarter of a century) 300,000 have received relief; in 1625, as many as 582,760; in 1725, 382,140; and in 1825, 263,592 pilgrims have been assisted here.—*San Rocco*, a small lying-in hospital, near the Ripetta, with 20 beds, the only one of the kind in Rome. There is great liberality as to the admission of patients, and nothing can exceed the precautions adopted to ensure secresy, and to avoid everything that can hurt the feelings or injure the reputation hereafter of those who are admitted into it.

In addition to these public hospitals, there are several small institutions of a more private nature belonging to different nations and corporations: the Germans, Spaniards, Portuguese, Lombards, Florentines, and Lucchese have each their separate hospitals; that of the German Protestants, founded by subscriptions, chiefly at the instigation of Chevalier Bunsen, on the Monte Caprino, near the Capitol, for poor Protestants, deserves particular mention. It can accommodate 8 or 10 patients, who are received gratuitously, or, if they can afford it, on payment of a small daily retribution. The hospital is under the protection of the Prussian Legation, near to which it is situated: the sick ward forms a floor in a large building overlooking the Forum and the Palatine, the upper part of which is occu-

pied by the officers of the Archæological Institute, its library, &c., and by apartments let out chiefly to artists or foreign literary men visiting Rome. The hospital department is well deserving of the support of our countrymen who visit Rome, as the only one where poor British Protestants can be received without being subjected to the persecution of the friars and attendants in the other hospitals to bring about their conversion to Romanism; upon no charity in Rome can the contribution of the English Protestant be more worthily bestowed!

Besides the other charitable institutions of the city, there are numerous confraternities for visiting the sick, for burying the dead, and for distributing marriage portions to young girls. In the latter way a sum of 35,000 scudi, distributed in 925 portions, is annually granted, not including similar gifts from private families. It is not to be supposed, however, that this figure represents the number of marriages, as in many cases the same girl will receive a portion from more than one institution. Another very laudable mode of charity is the distribution of relief at the homes of the poor by different confraternities or *Commissioni de' Sussidii*, as they are designated; one of the most active and useful being that of S. Vincent de Paul, which holds its meetings in the Convent of Il Gesu. In this way upwards of 225,000 scudi (45,000*l.*) are expended annually, of which the general treasury contributes 179,364 scudi. All this is independent of the large sums given by local confraternities, and the rich aristocratic families, whose estates are many of them heavily burdened for the purpose. It may surprise the traveller therefore, with such a profusion of charities in every shape, that mendicity exists at Rome to such a glaring extent. There is no doubt that public charity is in many cases indiscriminately, and often injudiciously bestowed, and offers a premium to idleness; it has the effect of drawing to the capital those hordes of sturdy beggars by whom the traveller is assailed at every turning in the strangers' quarter; but it is also to be feared that this system is encouraged by the Catholic Church to an extent that is attended with consequences the contrary to those intended to be obtained. There is no large city in which street-begging is practised with more annoyance to the public than Rome, and few places where, from the large sums bestowed in charity, it ought less to exist.

The *Hospital of San Michele*, at the Ripa Grande, is an immense establishment, formerly intended as an asylum for poor children and infirm persons; but of late years converted into an institution for industrial purposes. The hospital, properly so called, now consists of a house of industry for children of both sexes, a house of correction for women and juvenile offenders, and schools of the industrial and fine arts, in which drawing, painting, music, sculpture, &c., are taught: in the industrial portion upwards of 800 persons are employed; the organization of this part of the establishment is due to the efforts of the late director Cardinal Tosti. The school of arts perhaps aims at an education beyond the power of the pupils, although it has produced some men of eminence, amongst others the celebrated engravers Calamata and Mercurij. The education of the boys might be turned perhaps to more practically useful objects. Annexed to this hospital, but entirely distinct from it, is a large prison, chiefly for the reception of political offenders, and for persons accused of serious offences.

Workhouse of Sta. Maria degli Angeli.—This establishment, founded by Leo XII. in 1824, in the granaries of the Government, at the Baths of Diocletian, contains nearly 1000 boys and girls, including about 100 deaf and dumb, who are selected among deserving objects in different parishes of the city. The boys are taught trades and music, and girls what is necessary for domestic service. The establishment is supported chiefly by the Government, which contributes 39,000 scudi annually, and from the profits of the labour of its inmates.

There is no poor or work house in

our English sense for old people in Rome, which may be considered as one of the causes of the excessive amount of street mendicity.

§ 30. Protestant Burial-ground.

The Protestant Burial-ground is one of those objects which all foreign travellers will regard with melancholy interest. It is situated near the Porta di S. Paolo, close to the Pyramid of Caius Cestius. The silence and seclusion of the spot, and the inscriptions which tell the British traveller in his native tongue of those who have found their last resting-place beneath the bright skies of the Eternal City, appeal irresistibly to the heart. The cemetery has an air of romantic beauty which forms a striking contrast with the tomb of the ancient Roman and with the massive city walls and towers which overlook it. Among those who are buried here are the poets Shelley and Keats; Richard Wyatt and John Gibson the sculptors, and John Bell the celebrated surgeon. The tombstone of Shelley is in the upper part of the new burial-ground, under the Aurelian wall, with this inscription:—"Percy Bysshe Shelley. Cor Cordium. Natus IV Aug. MDCCXCII. obiit VIII Jul. MDCCCXXII.

> "Nothing of him that doth fade,
> But doth suffer a sea change
> Into something rich and strange."

The expression *Cor Cordium*, "the heart of hearts," is in allusion to the story that, when his body was burnt on the shores of the gulf of Spezia, the heart was the only portion that the fire did not consume. In the old cemetery, near the entrance-gate, is the monument of John Keats, with the following inscription:—"This grave contains all that was mortal of a young English poet, who, on his deathbed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraven on his tombstone: 'Here lies one whose name was writ in water.' February 24, 1821." The grave of John Bell, the eminent writer on anatomy and surgery, is close by. By far the greater number of monuments bear the names of Englishmen; the other Protestants interred here are chiefly citizens of the United States, Germans, and Swiss. There are also several Russians, the followers of the Greek Church being considered at Rome as beyond the pale of its church, or "*Acatolici*." The monuments are in better taste than those of the English cemetery at Leghorn, although less so perhaps than one might expect to find in this capital of the Fine Arts: there is a great deal too much affectation, and a display of sentimentalism in many of the inscriptions which would be better placed in Père la Chaise. There are, however, exceptions, and we would direct the steps of our fellow countrymen to the plain travertine slab, with its simple and feeling inscription, erected by the Hon. Capt. Spencer, R.N., to 5 British sailors who were drowned, "when on duty from their ship off Fiumicino, in May, 1825, as a testimony of respect and regret of their captain." Near the entrance is a memorial to the amiable Chev. Kœstner, well known amongst the British community of Rome, raised by his friends, chiefly English. The grave of John Gibson is in the upper part of the new cemetery, near that of Mr. Woodward, so long incumbent of the British Protestant Church, in a very questionable style of art for an out-door monument, a contrast with that of the popular banker of Rome, Mr. Macbean, a very creditable specimen of Mr. Cardwell's talent. The ground is remarkably well and neatly kept. A deep trench surrounds the old cemetery, which was abandoned as the plantations round the graves were likely to mask the view of the pyramid of Caius Cestius. The new burial-ground, which has been much enlarged, is enclosed by a wall raised at the

expense of the papal government. A sum amounting to about 1000 scudi, subscribed by British and other Protestants, is invested in the Roman funds, the interest of which is applied to defray the salary of a sexton, who is always in attendance, and the expenses of repairs. The fees for the purchase of the ground for graves are moderate.

Everything is now arranged regarding the funerals of foreign Protestants under the superintendence of a committee (English Church), who have fixed a tariff of charges, which is presented to the relatives of the deceased beforehand, any items of which they may strike out. This tariff includes everything, such as hearse, coffin, charge for the ground, &c. The funerals are divided into 3 classes, the aggregate expense of which is — for 1st class 100 scudi, and with vault capable of supporting a large monument 120 to 124 sc.; 2nd class, without a brick vault, but in every way decent and respectable, 50; 3rd class, for persons whose inability to incur a larger expense is certified by the British or United States consuls, 16 to 20 sc. These charges do not include a leaden coffin, which costs 10 baiocchi a lb.; carriages for friends attending the funeral 1 sc. 25 p. each; a hat-crape, 1 sc. The clergyman attending the funeral receives 3 Napoleons. M. Ercole, of the banking firm of Freeborn and Co., No. 11, Via Condotti, who for several years had this charge under the British Consulate, of which he was Chancellor, superintends the management of funerals and the transmission of bodies for ultimate interment in Great Britain or the United States. From his long experience, and his knowledge of England and our ways generally, he will be the best person to employ by British and Americans. Funerals of British and American Roman Catholics are under the direction of the curate of the parish in which the death takes place. The church charges, as well as those at the extra-mural cemetery of S. Lorenzo, are regulated also by an established tariff.

§ 31. CLIMATE.

Our notice of the Protestant burial-ground, where so many monuments bear the names of our countrymen who have visited Rome in the pursuit of health, may naturally lead to the consideration of its climate. Sir James Clark, in his work on Climate, describes it as "mild and soft, but rather relaxing and oppressive. Its mean annual temperature, as determined by 33 years' observations at the Collegio Romano, is 60° 1′, or 1½° below that of Naples, and 4½° below that of Madeira. The mean temperature of winter still remains 10° higher than that of London, and is somewhat higher than that of Naples, but is 11° below that of Madeira. In spring the mean temperature is 9° above London, 1° colder than Naples, and 4° colder than Madeira. In range of temperature Rome has the advantage of Naples, Pisa, and Provence, but not of Nice. Its diurnal range is nearly double that of London, Penzance, and Madeira. In steadiness of temperature from day to day Rome comes after Madeira, Nice, Pisa, but precedes Naples and Pau." In regard to moisture, Rome, although a soft, cannot be considered a damp climate. Upon comparing it with the dry, parching climate of Provence, and with that of Nice, we find that about one-third more rain falls, and on a greater number of days. It is, however, considerably drier than Pisa, and much more so than the S.W. of France.* The frosts which occur in December and January are seldom of long continuance, being more the effect of radiation under a brilliant clear sky than of a freezing atmosphere, as in more northern latitudes, generally occurring during the night and disappearing before the noonday sun. (The month of January, 1858,

* The average annual quantity of rain that falls at Rome is 16 $\frac{1}{10}$ inches (41 mill.) Oct. is the most rainy month as to quantity; Nov. as to the number of rainy days. Upon an average of several years, rain falls on 95 days, 155 are fine, 122 cloudy, of which 88 are sunless.

afforded a remarkable exception to this, it having frozen nearly every night during the last half of the month, the thermometer falling on two occasions to 22° Fahr.) The thermometer in an ordinary winter seldom falls lower than 25° Fahr., although it has been as low as 17° (in February, 1845). December and February are the coldest, and July and August the hottest months in the year, their respective mean temperatures being 47° 2′ and 75° 9′, and the greatest heat in the shade 93° 7′.* Snow is not common, and seldom lies on the ground for more than 24 hours. The N. wind, or *tramontana*, prevails often for a considerable time during the winter and spring, as it did in the year 1860 for nearly 3 months: when long-continued, it is moderate and agreeable; but it is sometimes harsh and penetrating: this however seldom extends beyond 3 days, although the present year has been a remarkable exception. The *sirocco*, or S. and S.E. winds, although relaxing, produce little inconvenience during the winter months; in summer their debilitating effects are more marked and oppressive. All classes at Rome agree in regarding the hour immediately following sunset as the most unhealthy time of the day, and in summer especially few of the natives expose themselves to its influence. Another local peculiarity is the care with which the Romans avoid the sunny side of the street and exposure to the sun generally: it is a saying that none but Englishmen and dogs walk in the sunshine at Rome, and the practice of our countrymen certainly justifies the proverb. In a city built like Rome the native practice in this instance is unquestionably the most prudent; for the rapid transition from a powerful sun to shady streets open to the keen spring winds is severely felt by invalids. The *malaria* fevers, which have existed from the earliest period of which we possess any correct details, have no doubt been increased by the depopulation of the country. They are of the same nature, both in their producing causes and general characters, as the fevers which are so common in the fens of Lincolnshire and Essex in our own country, in Holland, and in marshy districts over every part of the globe, and at inconsiderable height above the sea. The form and symptoms under which these fevers manifest themselves may differ according to the intensity of the producing cause, or to local circumstances in the nature of the climate or season when they occur; but it is the same disease, from the fens of Lincolnshire and the swamps of Walcheren to the pestilential shores of Africa, only increased in severity, *cæteris paribus*, as the temperature increases. Malaria fevers seldom occur epidemically at Rome before July, and they cease early in October with the first autumnal rains, a period during which few strangers reside there. The fevers of this kind which exist at other seasons are generally relapses, or complicated with other diseases, such as affections of the lungs: the months of January and February 1858 were remarkable instances of this fact, when the mortality amongst the native population was at one time increased three-fold by influenza, accompanied by fever. One of the most common predisposing causes of this fever is exposure to currents of cold air, or chills in damp places, immediately after the body has been heated by exercise and in a state of perspiration. This is a more frequent source of other diseases also among strangers in Italy than is generally believed by those who are unacquainted with the nature of the climate. Exposure to the direct influence of the sun, especially in the spring, is also an exciting cause, and a frequent determining one of relapses. Another is improper diet. An idea prevails that full living and a liberal allowance of wine are necessary to preserve health in situations subject to malaria. This is an erroneous opinion; and many of our countrymen suffer in Italy from acting on it. Sir James Clark remarks the long-observed exemption of the populous parts of

* On July 14, 1841, the therm. in the shade stood at 107° 6′, a most unusual degree of heat.

large towns, in consequence of the greater dryness of the atmosphere, and adds, "A person may, I believe, sleep with perfect safety in the centre of the Pontine marshes by having his room kept well heated by a fire during the night." According to the experience of the Romans, the miasmata which produce malaria fevers rise chiefly from the Campagna, and from the damp grounds of the deserted villas; they are dense and heavy, hanging upon the ground like the night fogs of Lincolnshire. They are invariably dispelled by fire, and their advance is prevented by walls and houses. Hence we find that the convents on some of the hills within the immediate circuit of the city walls are occupied from year to year by religious communities with comparative innocuity, while it would be dangerous to sleep outside the same walls for a single night. Nothing is now better understood than that the progress of malaria at Rome is dependent on the state of the population. Whenever the population has diminished, the district in which the decrease has taken place has become unhealthy; and whenever a large number of persons has been crowded into a confined space, as in the Ghetto and the more densely-peopled quarters around the Capitoline Hill, the salubrity of the situation has become apparent in spite of the uncleanly habits of the people: to persons affected with gout, rheumatism, and nervous affections, a southern aspect in their dwellings is of the greatest importance. The Roman writers, who have collected some curious proofs of these facts, state that street pavements and the foundations of houses effectually destroy malaria by preventing the emanation of the miasmata; and that, whenever a villa and its gardens are abandoned by the owners as a mere appendage to the family palace, the site becomes unhealthy, and remains so as long as it continues uninhabited. It is also well known that the body is more susceptible of the influence of malaria during sleep than when awake: hence the couriers who carried the mails at all seasons between Rome and Naples made it a rule not to sleep whilst crossing the Pontine marshes, and generally smoked as an additional security. In regard to Rome as a residence for invalids, it is generally considered one of the best in Italy in the early stages of consumption. In this class of maladies, the symptoms which had continued during the outward journey frequently disappear after a short residence; but in the advanced stages the disease generally proceeds more rapidly than in England. In bronchial affections and in chronic rheumatism it has been found beneficial; but to persons disposed to apoplexy, or who have already suffered from paralytic affections, and valetudinarians of a nervous melancholic temperament, or subject to mental despondency, the climate of Rome is not suitable: in many such cases even a residence at Rome is fraught with danger; nor is it proper for persons disposed to hæmorrhagic affections, or for those who have suffered from intermittent fevers, at a preceding period, however distant.* The following remarks are of importance to the invalid: — "There is no place where so many temptations exist to allure him from the kind of life which he ought to lead. The cold churches, and the still colder museums of the Vatican and the Capitol, the ancient baths, &c., and we may add the Catacombs, are full of danger to the delicate invalid; and if his visits be long or frequently repeated, he had better have remained in his own country. It is a grievous mistake to imagine that when once in such a place the evil is over, and that one may as well remain to see the thing fully. This is far from being the case: a short visit to these places is much less dangerous than a long one. The body is capable of maintaining its temperature and of resisting the injurious effects of a cold damp atmosphere for a certain length

* The average number of deaths annually at Rome is 5742; the fewest in April and Sept. 267 and 416; the greatest in Dec. 606, and Jan. 550.

of time with comparative impunity; but if the invalid remain till he becomes chilled, and till the blood forsakes the surface and extremities and is forced upon the internal organs, he need not be surprised if an increase of his disease, whether of the lungs or of the digestive organs, be the consequence of such exposure. Excursions into the country when the warm weather of spring commences, particularly when made on horseback, are another and a frequent source of mischief to delicate invalids, especially if returning after sunset." In selecting their places of residence, invalids cannot be too careful in avoiding damp quarters, and should bear in mind the well-known Roman saying, that, *where the sun does not enter, the physician invariably must.*

The following observations on the climate of Rome, especially in its relation with disease, has been drawn up for the Editor by one of the most eminent Italian physicians long established there:—

"It has been the fashion of late years to abuse the climate of Rome in consumptive cases, just as much as its beneficial action had been overrated before. It is the usual course of human opinions. We shall endeavour to represent things as they really are, for the information not only of invalids, but of medical men, who do not seem generally to possess very clear notions on the nature of the Roman climate.

"It is a common impression amongst the natives that the air of Rome *thickens the blood* (addensa il sangue). The fact is, this climate is particularly favourable to the sanguification, increasing the quantity and improving the quality of the blood. The climate will, therefore, prove very beneficial in scrofulous cases, to persons of a lymphatic disposition with debilitated constitutions, and generally in cases accompanied with languid circulation and general debility. It is well known that pulmonary consumption originates in the greater number of instances in such constitutions, and, therefore, the climate of Rome proves particularly beneficial in all cases of slow or protracted consumption and in the first stages of the disease, or when it is not so far advanced as to be accompanied with fever and an inflammatory action of the system. Should this last be the case, or consumption be suddenly developed in a sanguineous temperament and an inflammatory constitution, the climate of Rome produces a very prejudicial action, and the disease hurries at a rapid pace to its fatal termination — a remark indeed applicable to all southern climates.

"The peculiarities already noticed as belonging to the Roman climate will explain how it acts unfavourably in full or plethoric habits, disposed to apoplexy and to abdominal congestions.

"Rome is very injurious in what is generally known by the designation of *weak stomachs*; and it is particularly prejudicial in cases of *atonic dyspepsia* and hypochondriacal affections. On the contrary, it is beneficial to persons affected with inflammatory action or irritation of the mucous membranes, and in well-defined *gastritis*.

"It is a very common prejudice amongst foreigners that the climate of Rome is unfavourable to children. If they are delicate, it is quite the reverse; for in general it proves very advantageous to the youngest ages. If the English will persist, however, in sending out their children clothed as they would do at home, with bare legs and in summer dresses in the winter and spring, they must not attribute their sufferings to the unfavourable effect of the climate. *This is a practice strongly to be reprobated, being the most frequent cause of illness amongst our infantine countrymen.*

"It has also been said that the climate of Rome is prejudicial to persons subject to diarrhœa and dysentery. Such is not the case, excepting in the hottest months of the year, when few foreigners, and of the better classes amongst natives, remain in the city.

"Much idle talk has been circulated about *Roman fevers*. The real Roman fever is nothing else than the ordinary intermittent fever or ague, the same which exists in all marshy countries of temperate and Southern Europe.

This fever, however, at Rome, assumes sometimes, though in rare cases, a very malignant character, then called the *Febbre Perniciosa*, and if not attended to or cut short in time is very likely to prove fatal; on the other hand, if properly attended to at the outset, it is easily subdued. The other fevers which are occasionally met with at Rome are exactly the same as everywhere else, and only ignorance of their nature has given to them the name of *Roman fevers*. Typhus fever, so prevalent in more northern countries, is almost unknown at Rome. Instead of it, another form, called *Febbre nervosa*, or *nervous fever*, by the natives, which presents some of the characters of the typhus, is not rare amongst foreign visitors; but it is altogether different, less dangerous, and, above all, not contagious. Of late years numerous cases of this fever have appeared amongst foreigners arriving from Naples, and have been attributed to the unhealthy situations near the Chiaja where they had resided, arising from the open and pestilential sewers in that part of Naples; several of these cases have ended fatally amongst foreigners both in Rome and at Florence.

"Atonic gout is generally developed, or thrown out on the joints, with much advantage to the constitution, by the climate of Rome, and chiefly if the residence of the invalid has been protracted through the hotter months.

"There is a good deal of difference in the intensity of action of the climate on health and disease in the different quarters of Rome. Consumptive, delicate, and feeble persons will find the situation best suited to their ailments in the level or lower portion of the city — in the Rione di Campo Marzo, for example, where little movement exists in the atmosphere, and where the temperature is more equable, and less subject to sudden changes. But persons endowed with better health would do well to fix their residence in the higher, hilly portion of the city, about the Via Sistina, Via Gregoriana, or Via delle Quattro Fontane, and avoid the Via di Babuino, which is considered by all physicians as less healthy on the approach of summer, especially towards the Piazza del Popolo, than the other portions of the foreign quarter of the city. But in every case it will always be matter of the greatest importance that the apartments should have a southern or western aspect, as in no place more than in Rome is the saying true—*dove non và il sole và il medico.*"—*D. P.*

§ 32. On the Geology of the Country about Rome.

As many travellers take an interest in this attractive branch of natural science, a short description of the physical structure of the district in which the Eternal City is situated may not be entirely out of place in a work like the present.

As has been already stated (p. 1), the extensive low country which bears the general name of the Campagna, forms a kind of amphitheatre, closed towards the N.E., E., and S.E. by the last declivities of the Umbrian and Sabine Apennines, and of the Volscian mountains, whilst it is open towards the shores of the Mediterranean. In this amphitheatre have risen the volcanic groups of the Alban hills, so fine an object in the Roman landscape, and of the Monte Cimino, forming the southern boundary of the great plain of Etruria; and the two insulated offshoots from the Sabine Apennines — the Montes Corniculani, or hills of Monticelli, and the classical Soracte.

The highest points of the encircling mountains on the E. of the Campagna are the Monte Genaro to the N. of Tivoli, 4165 feet; and the Monte di Semprevisa, south of Rocca Massima in the Volscian range, 5038.

The geological formations that enter into the composition of the part of Italy under consideration are referable to the Secondary, Tertiary, and Quaternary periods, and to the volcanic eruptions of different ages.

SECONDARY ROCKS.—The great mass of the Umbrian and Sabine mountains consist of limestone, referable, as far as has been hitherto ascertained, to the Oolitic and Neocomian periods. The greater part of the Apennines between Narni and Palestrina appear to belong to the former, as well as the detached groups of Soracte and of the Corniculan hills: whilst a large portion of the Volscian range, extending from Rocca Massima to Terracina, with the outlying mass which forms the Circean promontory, appear to belong to the older Cretaceous or Neocomian. The most ancient beds appear to be referable to the inferior oolite, or even to the lias, of which they contain characteristic fossils (at Monticelli): some traces of the anomalous fossil Aptyeus, found in the same locality, and in the rocks behind Tivoli, would indicate for certain beds an age contemporaneous with that of our British middle oolites and Oxford clay. The insulated ridge of Soracte, which rose as an island in the Tertiary sea, and amidst the dejections of the most ancient volcanoes of the district, as it still stands in the midst of the Campagna, consists entirely of limestone containing fossils analogous to those of our inferior oolite. Upon some of the higher points of the Sabine Apennines, beds of Neocomian limestones have been discovered; but these are much more developed in the mountains of the Hernici and the Volsci, the latter separating the Pontine marshes from the valley of the Sacco, and which, after having thrown off the spur, the "*saxis late candentibus*," at the base of which Terracina stands, the Monte Circello, and the promontory of Gaeta, continue into the kingdom of Naples, to where the river Liris rounds its S.E. extremity, before emptying itself into the sea as the modern Garigliano.

The best locality for examining the secondary strata in the more immediate vicinity of Rome will be at Monticelli (p. 378), one of the group of the Montes Corniculani, at the W. foot of Monte Genaro, and about 18 miles from the capital. The conical hill on which that picturesque village is situated is formed entirely of beds of limestone, the base consisting of a white variety, which, from the great number of Terebratulæ (*T. resupinata*) it contains, may be referred to the middle lias of the British Islands, whilst the central part, remarkable for a red bed, generally known by the Italian geologists as their *calcarco ammonitico rosso*, and which is extremely abundant in ammonites (A. insignis, A. tatricus, A. bifrons, A. discoides, A. comensis, A. fimbritus, A. heterophyllus, A. normanianus, A. thouarensis, A. sternalis, &c.), is referable to the upper lias and inferior oolite. Higher up still the existence of the *Aptychus* would indicate an age contemporaneous with the Oxford clay and middle oolites of N. Europe. The calcareous rock is partially dolomitized at Monticelli, where it is extensively quarried for making lime, supplying in modern times the whole of that material used in the constructions of the capital. No trace of cretaceous rocks exists in this neighbourhood, but all round the base of the 3 hills of Monticelli, S. Angelo in Capoccia, and Poggio Cesi, may be observed the Pliocene marls in horizontal strata, characterised by fossils similar to those of the Vatican, particularly at Formello, at the S. extremity of the group, where claypits to supply brick-kilns have been opened in them.

The geologist who visits this district can obtain much useful information from the Abbate Carlo Rusconi, who lives at Monticelli: he is well acquainted with the localities where fossils are to be met with, and of which he possesses a large collection.

The rocks of the *cretaceous* period consist of a compact grey limestone containing Hippurites, Inocerami, Rudisti, Radioliti (in the Volscian Mountains), &c., and of a *macigno* or calcareous sandstone entirely similar to that so common in Tuscany, and by some geologists referred to the Eocene rocks of the Tertiary period. This macigno is extensively developed in the upper valley of the Anio and in the mountains of the Hernici, and nearer the Mediterranean in the mountains of the Tolfa, forming their last declivities towards

the coast, as may be seen near to Civita Vecchia, forming the line of shore between that port and Santa Marinella, the ancient Punicum; it may be well examined in the deep cuttings of the railway between these two stations.

TERTIARY ROCKS.—If we include the Macignos noticed in the last paragraph amongst the cretaceous rocks, as is now generally done, the tertiary rocks of this part of Central Italy in general, and of the environs of Rome in particular, can be only referred to the pliocene period, described by Brocchi and the Italian geologists under the general designation of Subapennine marls and sands; it is doubtful that any rocks of the eocene or miocene periods exist in the district under consideration.

The pliocene group in the more immediate vicinity of the capital consists of, 1, a very thick mass of blue argillaceous marls, known by the local name of *creta*, with numerous remains of fossil cephalopodous mollusca—Cleodora, Cymbulia, Cuvieria, Hyalea, &c. (base of the Vatican hills, &c.); 2, an extensive series of strata of greyer marls, passing gradually into, 3, the sands which constitute the upper part of the series. All these beds are well developed on the range of hills parallel to the right bank of the Tiber, between the Monte Mario and the S. extremity of the Janicule, where the blue marls are extensively dug for making bricks and tiles; and the yellow sands and gravel on the road leading from the Porta de' Cavallegieri to the Villa Pamphili-Doria, a part of the lovely grounds of which is situated upon them.

Professor Ponzi, who has examined more carefully than any other geologist the formations about Rome, has subdivided these tertiary beds into several separate zones, but the whole belong to one and the same period, and are in every respect identical with the great tertiary marl deposits of other parts of Italy, so well described by Brocchi, and consisting of a great inferior argillaceous deposit, and a superior one of sands and gravel.

The best localities for obtaining the fossil shells are—for the different species of cephalopodi, in the blue marl pits behind the Vatican palace and St. Peter's, and in the Val d' Inferno, leading towards Monte Mario; and for those in the grey marly superincumbent beds, and of the sands above, on the E. declivity of the Monte Mario, near the Villa Madama, and in a ravine to the N. of the military exercising ground on the rt. bank of the Tiber, and on the l. after crossing the Ponte Molle (see also p. 334).

More than 300 species, identical for the most part with those of the Subapennine formations of the valley of the Po, and described in Brocchi's 'Conchiologia Fossile Subapennina,' have been hitherto discovered in the environs of the Eternal City, chiefly by the late lamented Count de Rayneval, for many years French ambassador at Rome, who had completed a geological monograph of the district, with a description of its fossils, and which was on the eve of publication, when that excellent man, and eminent public servant, was cut off, to the loss of science and of the public service of his country, of which he was so brilliant an ornament.

The localities best adapted for the examination of the tertiary strata will be the line of hills bordering the rt. side of the valley of the Tiber, from about a mile N. of the villa Mellini that crowns the Monte Mario, to Pozzo Pantaleo and S. Passera at the S. extremity of the Monte Verde, and in the cuttings of the railway as far as La Magliana. Monte Mario itself is formed of Pliocene marls and sands, on which rest the more modern volcanic conglomerates of the Campagna. Behind the Vatican Basilica and Palace are numerous clay-pits in the lowest Pliocene beds, covered with beds of yellow marine sands, which form the continuation of the Janiculum; and immediately outside the walls the Monte della Creta, which furnish at the present day, as they did in ancient times, the greater part of the earth

for bricks used in the construction of Rome. Farther S. the compact or older volcanic tufas rest immediately on the latter; the series of longitudinal ridges which are crossed by the roads that lead from Rome to Civita Vecchia, and to Porto, being composed, in the bottom of the intervening valleys between them, also of tertiary rocks. Within Rome itself, and on the l. bank of the Tiber, traces of the marine deposit have been discovered on the E. side of the Capitol in excavations under the hospital of la Consolazione (p. 311), and recently in excavating on the summit of the Quirinal, the central mass of which is composed of marine marls with shells. On the N.E. part of the Campagna the Pliocene beds are largely developed on the lines of the Vias Nomentana and Salara, forming the greater part of the lower hilly region between the Tiber and the base of the Sabine Apennines, characterised here by its oak-woods and vineyards; and beneath the volcanic conglomerates on the opposite bank of the river. In the bottom of the valleys of Leprignano, and in the environs of Rignano, the tertiary marls, as noticed elsewhere contain remains of a species of fossil, elephant, a very rare occurrence in the lower Pliocene beds of Italy. Between Soracte and the Tiber are the tertiary hills of Ponzano, extending to Ponte Felice, beyond which the formation is connected with the Subapennine region of Central Italy, Tuscany, &c., along the valleys of the Nera, of the Tiber, and of the Chiana.

VOLCANIC ROCKS.—By far the greatest part of the surface of the Campagna in the environs of the capital is formed of materials of igneous origin.

They may be classed under two heads, very different in their mineralogical characters, as they are in the mode in which they have been deposited, their age, &c.

The more *ancient*, which appear to have immediately succeeded the tertiary marine deposits, or even to have been contemporaneous with them, and to be the result of submarine volcanic action, consists, in the more immediate vicinity of Rome, and within the city itself, of a red volcanic tufa formed by an agglomeration of ashes and fragments of pumice: it has been designated by the name of *Tufa lithoide* by the local geologists; and was, and still is, much used for building purposes. It forms the lower part of most of the Seven Hills on the l. bank of the Tiber, constituting the Tarpeian rock beneath the Capitol, the lower portion of the Palatine, Quirinal, Esquiline, and Aventine. It reposes on the marine beds, but hitherto no marine organic remains have been discovered in it. It is extensively quarried at the foot of Monte Verde, outside the Porta Portese, for building-stone, where it is covered by a lacustrine deposit, in which the numerous remains of elephants of that celebrated Palæontological locality are embedded. The best point to see this superposition will be at a short distance S.W. of the old railway station, on either side of the valley of the Canneti. In the more northern part of the Campagna, this rock, there composed of white ashes and pumice, offers passages to the subjacent marine strata, and is entirely similar mineralogically to the pumice tufa of Naples, as it is by its age and position. No trace of the craters which produced this older tufa can now be discovered.

A certain interval appears to have occurred between the latter deposit and the more *modern volcanic rocks* of the Campagna, during which the land seems to have been raised, and several parts of it covered with freshwater lakes or marshes. It is to this period that belong the strata of cinders, ashes, &c., which form the more immediate surface, which are often very regularly stratified, and contain impressions of leaves of land plants, and here and there beds of calcareous gravel and marls, with land and freshwater shells, and sometimes of fossil bones, as we have seen at the Monte Verde. Of the first, the beds forming the Mons Sacer, on each side of the Via Nomentana, may be cited as an example; of

the latter, the marls with lymneæ beneath the statue of Marcus Aurelius on the Intermontium of the Capitol, and the tufaceous beds, on which rests the city wall, above the Porta di S. Spirito in the Trastevere. But the greater part of these more recent volcanic rocks have been deposited on dry land; the beds are in general horizontal: the deposits of Pozzolana or volcanic ashes, so extensively used for making mortar, belong to this period of subaërial volcanoes, the red *tufa granolare* in which the Catacombs or early Christian cemeteries are hollowed out, and probably the more compact varieties of tufa known under the name of Peperino, quarried at Albano and Marino,* and that which borders the Lago di Castiglione, the ancient Lacus Gabinus.

To this second period of volcanic action belong also all the modern craters in the vicinity of Rome, and the numerous masses of lava which appear in the shape of currents, protruded masses, or dykes.

Craters. — The most remarkable crater of the Latian volcanoes is the Monte Cavo, forming the highest point of the Alban range; the central opening at the summit now forms the so-called Campo d'Annibale (see p. 390). It is one of the finest examples of that species of volcanic vents called craters of elevation by the late celebrated Von Buch. Numerous masses of lava have protruded from its sides; at its base are several smaller craters, of which the lakes of Albano and Nemi, and the Val Lariccia on its west side, are the most remarkable. Extensive currents of lava descend from the declivities of the Alban hills, the longest being that which can be traced from near Marino to the tomb of Cæcilia Metella on the Appian Way, giving off a branch which runs from near le Frattocchie at the bottom of the ascent to Albano to near the Tiber at l'Acquacetosa and Vallerano, beyond the Basilica of S. Paul's. Another underlies the hill of Tusculum; a third forms that on which Colonna is perched and a considerable extent of the country around; a fourth, the hill of Civita Lavinia, the ancient Lanuvium; a fifth protrudes under the eminence on which Velletri stands; whilst several less extensive are cut through by the line of railway between the Albano and Frascati stations. In the northern part of the Campagna we have the great crateriform depressions, now filled by the Lakes of Bracciano and Bolsena; and the picturesque elevation crater of Vico, on the S. declivity of the Ciminian range. The designation of craters given to the Lakes of Gabii and of the Solfatara are misnomers. That of Leprignano, which a few years ago burst forth, is of the nature of the Modenese and Sicilian Salses or mud volcanoes, being produced by a sudden emanation of carbonic acid gas through the subjacent tertiary strata.

There can be little doubt that all the existing volcanic openings were sub-aërial vents, and that, whilst those which vomited the earlier igneous deposits were submarine, and have entirely disappeared, those of the subaërial craters of the Roman Campagna have all the characters of volcanoes actually in operation on the surface of our continents.

To the mineralogist the volcanic rocks of the vicinity of Rome will furnish several interesting species of simple minerals. In the lava, so extensively quarried for paving stone in the quarries of Capo di Bove, a short distance beyond the tomb of Cæcilia Metella, he may procure *pseudo-nepheline*, *gismondite*, *breislakite*, *meionite*, &c.; and in the masses of pre-existing rocks imbedded in the *peperino* or tufa of Marino and Albano, many of the same simple minerals as are found in the dejections of the Fosso Grande on the declivity of Vesuvius — such as fine crystals of

* Professor Ponzi supposes, from the existence of fossil wood in the Alban peperino, that it has resulted from mud eruptions: its greater solidity may with more probability be attributed to gaseous emanations passing through it subsequent to its deposit in the form of volcanic ashes. This rock, and the incoherent dejections in the midst of which it is worked, appear to be the most modern of all the productions of the Latian volcanoes.

leucite, of lazulite, garnet, vesuvian, pleonaste, augite, meionite, nepheline, mica, and numerous fragments of compact and dolomitized limestone.

Gaseous emanations, Mineral springs, &c., abound in the vicinity of Rome, and may be considered as one of the last or expiring efforts of volcanic action. The most remarkable now in activity are those called Solfataras, emitting carbonic acid and sulphuretted hydrogen gases; and when in contact with springs giving rise to those acidulated waters which abound round the capital. When rising through the purely volcanic rocks, these waters contain but a small quantity of mineral substances, whereas nearer to the limestone beds of the Apennines they are largely impregnated with calcareous matter, and have produced those extensive deposits of travertine or freshwater limestone so abundant in many parts of the Campagna. The most remarkable of these springs are the small lakes of the Lago di Tartari and Solfatara near Tivoli (see p. 363); that they were formerly much more widely distributed is evident from the masses of calcareous incrustations found amongst the stratified volcanic deposits, as we see within Rome itself on the declivity of the Aventine towards the Tiber, and on the northern prolongation of the Monte Pincio between the Villa Borghese and the Ponte Molle. The mineral springs of the Acquacetosa, near the Ponte Molle, so much resorted to by the Romans in the summer mornings, and of the Acqua Santa on the road to Albano, are the best known near the capital.

DILUVIAL QUATERNARY DEPOSITS, *Fossil Mammalia, &c.*—It is an extremely difficult point in the classification of the tertiary deposits around Rome to fix with certainty where those belonging to the Pliocene end, and those of the Post-Pliocene or Diluvial period commence. The upper portion of the former, consisting of beds of sand and calcareous gravel, appears to pass insensibly into those similarly composed, but characterised by the presence of scattered remains of fossil animals. As a general character, however, the diluvial deposits contain a greater proportion of débris of volcanic rocks. The best localities for examining them will be in the gravel-pits on the N. side of the Ponte Molle, where they form the line of elevations which extend from the ancient Via Flaminia on the rt. bank of the Tiber to the base of the range of Monte Mario, crossed by the modern roads to Civita Castellana and to La Storta (the Via Cassia), and bordering on the N. the military exercising ground of the Farnesina; and at the base of the Monte Sacro, near the Anio, at a short distance beyond the Ponte Nomentana, where numerous remains of a gigantic and extinct species of ox and of 2 species of elephant have been found in the gravel deposit. In this diluvial deposit, consisting of sands and gravel, are bones of the elephant (E. meridionalis), rhinoceros (tichorinus), hippopotamus, one or two extinct species of ox, buffalo, horse, hog, and deer, with those of a species of Felis, very nearly allied to the lynx, which still lives in this country. In a similar deposit, in the neighbouring valley of the Inviolata, have been discovered bones of extinct quadrupeds, with flint arrowheads and cutting implements.

Fossil Mammalia.—The list in the preceding paragraph embraces nearly all the extinct quadrupeds that are found in the most modern geological deposits of the environs of Rome. There is one circumstance, however, which deserves to be more particularly noticed, the existence of three species of elephants, and of different geological ages; the one in the lower Pliocene marls, the others in the diluvial and contemporaneous volcanic deposits. The existence of the elephant in the Pliocene strata is a recent discovery in the history of palæontology, having been found in the tertiary marine beds near Rignano at the foot of Soracte, where an undisturbed skeleton was dug out in 1858. The species appears to be the Elephas antiquus of Falconer.

The second, or E. meridionalis, is remarkable for its colossal stature and the large dimensions of its tusks; its bones, scattered in the beds of diluvial sand and gravel, have seldom been found united; some of the largest have been discovered in the beds of fluviatile volcanic tufa on the declivity of Monte Verde, outside of the Porta Portese, and in the cuttings for the railway, beyond the latter, in the Monte delle Piche, near la Magliana. A few bones of the E. priscus have also been found here. The Elephas primogenius, so abundantly found in Northern Europe, has been met with but rarely in Central Italy. Remains of a mastodon (M. arvernensis) exist in a local fresh-water deposit at Montòro, in the valley of the Nera, 4 m. S.W. of Narni.

QUATERNARY POST-PLIOCENE DEPOSITS — ALLUVIAL FORMATIONS. — The most remarkable deposits of this kind are those at the mouth of the Tiber, and which will be noticed more particularly in describing the classical sites of that district, under the heads of Excursions to Ostia, Porto, &c. (pp. 435, 437). The Isola Sacra, which occupies an area of several square miles, has been entirely formed within the historical period by the alluvium of the Tiber, and which is still encroaching on the sea at the rate of upwards of 12 ft. annually. The district of the Pontine Marshes is an immense quaternary deposit of a similar nature, extending from the base of the Volscian mountains on the E., and the volcanic region of Latium on the N., to the shores of the Mediterranean, and which is also extending from similar causes, and the banks of sand thrown up by the sea. A quaternary deposit of another kind consists of a loose and porous calcareous rock, which forms the plain parallel to the coast, nearly in the whole extent from Palidoro, on the road from Rome to Civita Vecchia, to Leghorn; it contains recent marine shells, and consists of a loose travertine and agglomerated sand, with extensive beds of gravel regularly stratified; it is quarried for building-stone between Palidoro and Palo, and beyond the latter forms the low land at the base of the hills of Cervetri and La Tolfa, as it does in the environs of Civita Vecchia; it is similar to that quarried so extensively behind Leghorn for the hydraulic works of the port; in some places it is seen as high as 40 and 50 ft. above the present sea level.

Travertine may, in general, be considered as a quaternary deposit, although some of it is contemporaneous with the last tertiary period, whilst others are still in a state of actual formation. The most extensive masses of travertine exist near the base of the calcareous Apennines, and especially in the plain below Tivoli, and have furnished all that stone so extensively used in the ancient and modern monuments of Rome. In former times the action which produced it was much more active than at present, and, as already remarked, may be considered the expiring effort of the volcanic agency in this part of Italy. The travertine seldom contains traces of other organic bodies than vegetables. The non-existence of animal remains may be attributed to the waters by which it was deposited containing in solution carbonic acid and sulphuretted hydrogen gases, which rendered it unfit for animal life.

The geologist will find in the Museum of Mineralogy, at the University of La Sapienza (p. 302), a very extensive collection of the rocks and fossils of the hills within the walls of Rome, formed by the eminent geologist Brocchi, to illustrate his work 'Descrizzione del Suolo di Roma,' 1 vol. 8vo.; the series formed by Prof. Ponzi, the most eminent of the living Roman geologists; and a fine one of the simple minerals from the lava current at Capo di Bove and in the peperino Albano, forming part of the collection sold by the late Count Medeci Spada to the Roman government.

§ 33. Villas.

"A few cardinals," says Forsyth, "created all the great villas of Rome. Their riches, their taste, their learning, their leisure, their frugality, all conspired in this single object. While the eminent founder was squandering thousands on a statue, he would allot but one crown for his own dinner. He had no children, no stud, no dogs to keep. He built, indeed, for his own pleasure, or for the admiration of others; but he embellished his country, he promoted the resort of rich foreigners, and he afforded them a high intellectual treat for a few pauls, which never entered into his pocket. His taste generally descends to his heirs, who mark their little reigns by successive additions to the stock. How seldom are great fortunes spent so elegantly in England! How many are absorbed in the table, the field, or the turf!—expenses which centre and end in the rich egotist himself."

† *Villa Albani* (recently purchased by Prince Torlonia, with all its contents, for a sum exceeding 125,000*l.* sterling), to be seen on Tuesdays, oy an order, to be obtained at the palace of Don Vincenzo Colonna, near the ch. of il Gesu, or through the Consul or a banker), a short distance on the rt. beyond the Porta Salara, built in the middle of the last century by Cardinal Alessandro Albani. The design was entirely his own, and was executed under his superintendence by Carlo Marchionni. "Here," says Forsyth, "is a villa of exquisite design, planned by a profound antiquary. Here Cardinal Albani, having spent his life in collecting ancient sculpture, formed such porticoes and such saloons to receive it as an old Roman would have done: porticoes where the statues stood free upon the pavement between columns proportioned to their stature; saloons which were not stocked but embellished with families of allied statues, and seemed full without a crowd. Here Winckelmann grew into an antiquary under the cardinal's patronage and instruction; and here he projected his history of art, which brings this collection continually into view." At the first French invasion the Albani family incurred the displeasure of Napoleon, who carried off from the villa 294 pieces of sculpture. At the peace of 1815, the spoils, which had been sent to Paris, were restored to prince Albani, who, being unwilling or unable to incur the expense of their removal, sold them, with the single exception of the Antinous, to the king of Bavaria. Notwithstanding these losses, the villa is still rich, being surpassed only by the Museums of the Vatican and the Capitol. Fortunately for the interests of art, the mansion did not suffer, as some others about Rome did, during the insurrectionary movements in 1849, and it therefore remains in all its beauty, with its charming grounds, its sculptures, and other artistic treasures uninjured. The objects of art are contained in the *Casino* and the *Coffee-house*, between which is an extensive parterre, or ornamental garden, laid out with great taste.

I. The Casino consists of a fine portico, decorated with columns of granite and cippolino, surmounted by a suite of rooms, and having on each side wings in the form of galleries, opening from as many vestibules, all of which are decorated with sculptures. There are no catalogues, but each object has its name attached, most of the determinations having been made by Winckelmann. Commencing with the *Portico*, the most remarkable objects in it are sitting statues of Julius Cæsar, Augustus, and Agrippina, and of another female, supposed to be Faustina. Statues in niches of Tiberius, Lucius Verus, Trajan, Marcus Aurelius, Antoninus Pius, and Hadrian; few, if any, of these statues have however their original heads. 2 altars with reliefs of a dance of the Hours and 3 fine basins in pavonazzetto and cippolino marble. Of the many Hermes, that of Mercury with a Greek inscription is the most interesting. On the l. of the portico is (II.) the Vesti-

bule or *Atrio del Cariatide*, so called from a statue of a Caryatid, bearing on the back of the basket the names of the sculptors Criton and Nicholaus of Athens, who are supposed to have lived in the time of Augustus; on each side are statues of Canophoræ. From the vestibule opens the l. gallery, used as a conservatory, in which are placed a series of busts, the most deserving of notice being those of Alexander the Great, Scipio Africanus, Hannibal, Homer, and Epicurus; of the statues in the niches—a male figure grasping a dagger, called Brutus without any reason, being probably a combatant in the arena; Venus; a Faun with fruit in his lion-skin covering, a Muse, and a handsome Vase, with dolphins for the handles. Returning through the great portico, on the rt. are a series of rooms forming the corresponding wing of the casino, a vestibule, followed by the Conservatory, out of which opens a series of smaller rooms, divided off as follows:—1. *Atrio di Giunone* contains a statue of Juno and several busts. 2. The *Gallery*, with several statues; a Faun and young Bacchus, in the centre a vase with Bacchanalian reliefs; Hermes of Euripides and Numa. The next room, 3. *Sala delle Colonne*, with an ancient mosaic pavement, has a remarkable column of alabaster of the variety called *Fiorito*, found near the Navalia in the Vigna Cesarini. The sarcophagus which stands here, with reliefs of the marriage of Peleus and Thetis, has been pronounced by Winckelmann to be one of the finest bas-reliefs in existence; a circular altar with reliefs representing a triumphal dance; a good bust of Lucius Verus; an Etruscan priestess; Livia as Juno sacrificing. 4*th Room*, or of the *Terracottas*.—A curious bas-relief representing Diogenes in a large jar receiving Alexander; a bas-relief of Dædalus and Icarus in rosso-antico; a colossal mask of a river-god; an ancient fresco representing a landscape; several interesting terracotta bas-reliefs, found in the grounds of the Villa Caserta, now the Convent of the Lignorini, on the Esquiline, the most remarkable being, Minerva assisting at the building and fitting out of the ship Argo; Latona and Artemis; a frieze of the Hours; Silenus in a bacchanalian scene, &c. 6*th Room*.—In the centre a large tazza with the Labours of Hercules, found near the temple of that demigod erected by Domitian on the Via Appia; statue of Leda and the Swan; on the walls are several Roman inscriptions. 7*th Room*.—Small bas-relief representing Iphigenia in Tauris sacrificing Orestes and Pylades at the altar of Diana; an interesting mosaic of the Nile, with several of the animals inhabiting its banks; a bas-relief in Pavonazzetto marble of a bacchanalian feast; several Roman inscriptions. 8*th Room*.—A Faun in Parian marble; a repetition of the Faun of Praxiteles. This room opens on a terrace shaded with ilexes, leading to the *Bigliardo*, and on which are placed numerous sepulchral cippi. Over the door is a bas-relief, supposed to represent a combat of Achilles. The *Bigliardo* is handsomely decorated with marbles, and has a few indifferent statues. Returning to the great portico, from an oval vestibule of the casino opens a flight of steps leading to the 1st floor of the palace: in this vestibule are statues of Ceres and Isis, Bacchus and Hercules, and some colossal masks. At the foot of the staircase are a statue of Rome triumphant; and an ancient painting of two females, called Livia and Octavia, sacrificing to Mars; and as we ascend bas-reliefs of the death of the children of Niobe; a colossal mask in rosso-antico: and over the side doors 2 fragments of friezes, supposed to represent the distribution of corn to the people by Antoninus Pius in honour of his wife, and a procession of draped females, called the orphan children of Faustina. APARTMENTS ON 1ST FLOOR.—1, *Sala Ovale*: in the centre a fine large *tazza*, with good bas-reliefs of a bacchanalian feast, where we see Hercules, with a satyr when his head is turned emptying the demigod's goblet. The statues round the room are the supposed Ptolemy by Stephanus; a Cupid bending

his bow; Fauns; a Silenus; and a Mercury. On each side of the window are 2 very good columns of *giallo-antico;* and above a curious bas-relief of a race of children; in which are represented the *carceres* of a circus. The door on the rt. leads into the, 2, *Gallerie Nobile*, a fine room, opening out of which are several smaller ones: the roof is painted by Mengs, and represents Parnassus with Apollo and the Muses; the walls are richly ornamented with marbles and mosaics, and have several bas-reliefs let into them, the most remarkable of which are Hercules and the Hesperides; Dædalus and Icarus; a male personage called Antinous holding a horse in front of a Corinthian portico; figures of Antoninus with the caduceus, and Faustina, personifying Peace and Rome. Over the principal entrance a bas-relief in the archaic style, representing a sacrifice, with a Corinthian temple in the background: the figures sacrificing are those of Hebe, Diana, Venus, Apollo. In the 1st room on the rt. are Hermes busts of Socrates, Theophrastus, and Hippocrates, those of Socrates and Marcus Agrippa being the best; and over the chimney a very ancient bas-relief of Zethus, Antiope, and Amphion. In the 2nd room is a small collection of pictures removed from the Palazzo Albani, at Rome, the best of which are—*Perugino*, a painting in 5 compartments, representing the Adoration of the infant Saviour by the Virgin with saints, the Crucifixion, the Magdalen, and an Assumption, signed and dated 1491, consequently one of Perugino's early works. *Giulio Romano*, 2 compositions in water-colours of baccha nalian scenes. *Guido*, the head of an old man. *Titian*, small portrait of Paul III. *Luca Giordano*, 2 pictures of children. *Giorgione*, a good male portrait. *Tintoretto*, a Crucifixion, and another of the same subject attributed to *Vandyke*. *Albano*, a small Holy Family. *Vanderwerf*, a Descent from the Cross. *Luca Signorelli*, the Virgin and Child, with SS. Lawrence, James, Sebastian, and the Donatorio, for whom the picture was painted; in the next room are some of *Domenichino's* cartoons for the paintings in the church of Sta. Maria della Vittoria; one by *A. Caracci;* and another of a Crucifixion, by *Baroccio*. Returning to the *Gallerie Nobile*, the 1*st Room* on the left contains the celebrated bas-relief of ANTINOUS CROWNED WITH THE LOTUS-FLOWER, found in the ruins of the Villa Adriana, and which Winckelmann has described with rapture: "as fresh and as highly finished," he says, "as if it had just left the sculptor's studio. This work, after the Apollo and the Laocoon, is perhaps the most beautiful monument of antiquity which has been transmitted to us." 2*nd Room.*—Four Etruscan sepulchral urns in alabaster from Volterra; bas-reliefs, Hercules and Apollo contesting for the tripod; a series of bas-reliefs in an archaic or Etruscan style, of a procession of Mercury, Minerva, Apollo, and Diana; a sacrifice by Berenice, the wife of Ptolemy Evergetes; and of Leucothea with young Bacchus and Nymphs; a large bas-relief of Lynceus and Pollux, a good piece of Greek sculpture, stated to have been brought from the Parthenon; statues of an Etruscan priest and priestess. In the 3*rd Room* are some more cartoons by Domenichino. From this we enter the *Gabinetto* at the eastern extremity of the casino, which contains several fine specimens of ancient art: the bronze APOLLO SAUROCTONOS, considered by Winckelmann as the original statue by Praxiteles, described by Pliny —it was found on the Aventine, and has been much restored; a small bronze statue of Minerva; an ancient copy, also in bronze, of the Farnese Hercules; fine bas-relief of the Repose of Hercules, with a Greek inscription, and another supposed to be of the poet Persius; a Diana in alabaster, with head and hands of bronze; a Canopus, probably of the time of Hadrian, with reliefs, in green basalt; a legless statue of Æsop, a fine specimen in Pentelic marble; a small one of Diogenes. In the remaining rooms have been placed several pictures of little interest, chiefly portraits, brought from the Palazzo Albani, and a series of indifferent tapestries from Flemish designs, executed at Rome.

The *Coffee-house*.—The second part of the Villa Albani consists of a semicircular portico, supported by columns of granite. Under the arcade are several statues, busts, and masks, all much restored. Amongst the former, those most worthy of notice are Isocrates, Chrysippus, a veiled Caligula, Antisthenes, Balbinus, Hadrian, 2 statues of Caryatids, and others of Bacchus and Hercules. In the vestibule, leading from the portico to the Gallery, is a very large tazza in Egyptian breccia, with statues of Marsyas, Juno, and Silenus. The *Gallery*, a very handsome apartment. — Ancient mosaics form the pavement; statues of Juno and a nymph — on the pedestals on which they stand are ancient mosaics, one of which, found at Atina, near Arpino, represents the delivery of Hesione from the monster—the other, from Sarsina, in the Romagna; an Ibis with a serpent in rosso-antico; a handsome candelabrum; statues—of Atlas bearing on his shoulders a Zodiac with its signs, and Jupiter in the centre; and of the Bona Dea with a Fawn; a large bust of Jupiter Serapis in red porphyry; and a Cupid concealed behind a comic mask. *Egyptian Hall*.—In an open portico beneath the coffee-house have been arranged several specimens of Egyptian sculpture—a statue of the goddess Pascht, in black granite, and another of Ptolemy Philadelphus, colossal; in the centre of the room is an elephant in the same material, true to nature, of the Asiatic species; 4 sphinxes in limestone, 2 in black marble, all probably of the Roman period of the time of Hadrian: several specimens of sculpture and inscriptions are let into the adjoining wall, which forms one of the foundations of the parterre; in one of the side alleys leading from the entrance-gate towards the Casino is a colossal bust of Winkelman, placed here in 1857 at the expense of the reigning King of Bavaria: it is from the chisel of a German sculptor. Near the entrance to the grounds on the l. is a marble pillar, supposed to have been a *Meta* from some circus.

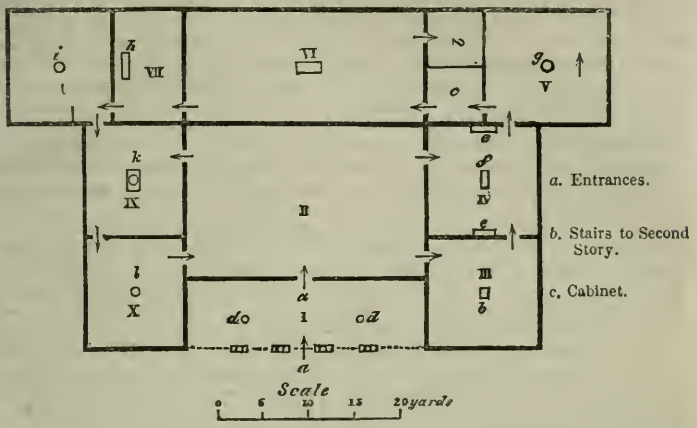
The view of the Sabine and Alban ranges from the upper part of this villa, and especially from the roof of the Casino, is very fine.

Villa Altieri, opening off the road that leads from Sta. Maria Maggiore to Santa Croce; it was once a magnificent retreat, now it is falling into decay, the grounds being let out to market-gardeners. The curious labyrinth formed by box plantations, which formerly existed here, has been cut down and converted into a cabbage-garden by its new owner.

Villa Bonaparte, in the Via di Porta Pia, formerly *Paolina*, from the Princess Pauline Bonaparte Borghese, the sister of the first Napoleon, to whom it belonged: it occupies all the space along the Aurelian Wall from the Porta Salara to the Porta Nomentana. The Casino is elegantly fitted up, and the gardens handsomely laid out. It now belongs to Prince Napoleon Charles Bonaparte, the youngest son of the late Prince of Canino. From a terrace on the city wall there is a magnificent view over the Campagna to the Sabine and Alban hills.

Villa Borghese, outside the Porta del Popolo, and extending to near the Via Salara; open to the public every day, after 12 o'clock; and the Casino, with its galleries of statues, on Saturdays, from 2 until 4 in winter and spring, and after 3 P.M. during the summer months. The Villa Borghese, one of the favourite resorts of the Roman people in summer, and the most convenient promenade for the upper classes and foreign residents at all seasons, had remained comparatively closed for some years, in consequence of the restorations and new laying out of the grounds, rendered necessary by the devastations committed, and the cutting down of the plantations during the siege in 1849. It is now open with increased facilities, and during the winter and spring months forms the most fashionable and agreeable of all the drives and walks round the capital. A French corps having succeeded in forming a lodg-

PLAN OF GALLERY AT CASINO BORGHESE—GROUND FLOOR.



I. Vestibule. *d, d.* Candelabras.
II. Salone.
III. Hall of Juno. *b.* Statue of Juno.
IV. Hall of Hercules. *e.* Amazon.
V. Hall of Apollo. *g.* Statue of Apollo.
VI. Galleria.
VII. Hall of the Hermaphrodite. *h.* Statue of Hermaphrodite.
VIII. Hall of Tyrteus. *i.* Statue of Tyrteus.
IX. Egyptian Hall. *k.* Statue of Palæmon.
X. Hall of the Faun. *l.* Statue of Faun.

ment on the range of heights extending from the Ponte Molle to the Porta del Popolo, and in the grounds of the Villa Borghese itself, in 1849, the Roman Commission of Defence was obliged, from strategic considerations, to order the destruction of the trees extending on the slopes towards the city walls, to deprive the besiegers of a cover in case of their attacking Rome on this side. It is to be regretted, however, that the unjustifiable destruction of an aqueduct, for the less honourable motive of stealing the leaden pipes, was perpetrated by persons unconnected with the authorities, as well as other very extensive damage, and for which the noble owner has received no compensation. The Casino remained luckily untouched, as did the specimens of sculpture which it contains, although at one time it was proposed to remove the latter to the Vatican for the sake of security.

The principal attraction of the Villa Borghese is the *Casino*, formerly used as a summer residence, but now converted into a museum of statuary. It was erected by Card. Scipio Borghese, from the designs of Vansanzio, enlarged during the last century, and converted into a gallery of sculpture by the present Prince Borghese, under the direction of the eminent architect Canina, to whom also are due the interior arrangements, decorations, &c. The Borghese family formerly possessed a very rich collection of ancient sculpture found in excavating on their numerous possessions, and especially at Gabii, which were arranged here and in another casino close by called the Museum Gabinum. The most valuable of these were removed to Paris by Napoleon, for which an indemnity of 15 millions of francs was promised to Prince Borghese, but of which a large sum remained, as it still does, unpaid at the fall of the French empire. A great portion, therefore, of the present col-

lection of the Villa Borghese has been made by the two last princes.

The Casino consists of 2 floors, the rooms on the lower one being confined to ancient sculpture, those above to modern statuary and pictures. There are catalogues for each floor, which will be lent to the visitor, upon application to the custode. I. The entrance is from a portico 70 ft. long, enclosed by an iron grating, under which are ranged—2, 11, 23. ancient candelabras; three mutilated bas-reliefs from the Arch of Claudius, which stood near the Piazza Sciarra; 14. a sarcophagus, with bas-reliefs of naval sports, with the representation of a harbour and a lighthouse.—II. Great Hall or *Salone*. This magnificent room, the ceiling of which, painted by Mario Rossi in the last century, represents the arrival of Camillus at the Capitol, is paved with ancient mosaics of gladiators and combatants in the amphitheatre, discovered in 1834, amongst the ruins of a Roman villa at la Giostra, near Torre Nuova, one of the Borghese possessions on the Via Labicana. These mosaics are interesting for the costumes of the figures represented, and the animals they are combating—lions, tigers, panthers, oxen, deer, buffaloes, antelopes, and ostriches. Many of the figures have names annexed: a certain *Astucius*, who waves a flag over his fallen antagonist *Astivus*; another, designated as *Alumnus* Victor, holds up in mark of triumph the bloody knife which he has just drawn from the mortal wound inflicted on his adversary; a third, Serpennus killing a panther: many of the combatants wear helmets with closed visors and have long shields. As works of art these mosaics have little pretensions, and date probably from the latter part of the 3rd century. It is supposed, like a somewhat similar one discovered in the Thermæ of Caracalla and now in the Lateran Museum, to have decorated the gladiators' unrobing-room in the Roman villa above mentioned. The principal specimens of sculpture in the Salone are—1. a statue of Diana; 5. the colossal bust of Juno; and 3. another of Isis; 4. a colossal dancing faun; 7. a statue of Tiberius; 9. Augustus as Pontifex Maximus; 11. a statue of Bacchus, forming part of a group of that divinity and Ampelus; 15. a colossal figure of Bacchus; a statue of Caligula; 14 and 16. colossal busts of Hadrian and Antoninus Pius. —Bas-reliefs of young Bacchus and Pan, beneath No. 11; and the large alto-relievo of Curtius leaping into the gulf. The busts of the 12 Cæsars, in coloured marble, are modern, as well as the medallions on the pilasters; the frescoes of animals on the roof are by Peters. Opening out of the Salone on the rt. is *Room* III., the *Sala di Giunone*, so called from, 1. the statue of Juno Pronuba (*b*), which stands in the centre, discovered in a Roman villa near Monte Calvo, at the 32nd mile on the Via Salara: the other statues are, 3. Urania; 9. Leda and the Swan with Cupid; 4. Ceres; 5. a Venus Genitrix; 20. an interesting bas-relief, discovered at Torre Nuova, representing the birth of Telephus; 11. a bas-relief of Cassandra borne from the altar. The paintings of the roof are by De Angelis; that in the centre representing the Judgment of Paris. — *Room* IV., called the *Sala di Ercole*, from the many sculptures relating to Hercules which it contains. The group in the centre is that of a combating Amazon (*f*); 2 bas-reliefs (*e e*) (3, 4, 17, and 18), which formed the sides and covers of sarcophagi, of the Labours of Hercules; another sarcophagus, with, 10. a bas-relief of Tritons and Sea Nymphs, with a mask of Oceanus in the centre; 21. a statue of Venus, not unlike that of the Capitol; several statues, and, 6. a colossal bust of Hercules; one, 45, a statue of Hercules in female attire with a distaff; casts of the legs of the Farnese Hercules, formerly in the possession of the Borghese family, now in the Museo Borbonico.—*Room* V., or *Camera di Apollo*. This room, decorated with columns of Egyptian granite, has paintings of Apollo and Daphne, by Angeletti; of the Valle of Tempe, by Moore; and of Apollo and Diana, by Labruzzi: in the centre is, 1. a statue of Apollo (*g*); and round

it others of the Muses. 3. A bust of Scipio Africanus; 4. A statue of the Metamorphosis of Daphne into a laurel; 6. A good group of Venus and Cupid; 7 and 11. Busts of Bacchantes; 8. A statue of Melpomene; 10. of Clio; 13. A sitting figure of Anacreon, from Monte Calvo; 14. A colossal bust of Lucilla, wife of Lucius Verus; 16. Erato; 18. Polymnia. A passage (c) leads to *Room* VI., the *Galleria*, or Great Gallery, a magnificent hall, 60 ft. long, opening on the garden, decorated with paintings by Marchetti and De Angelis. The story of Galatea is painted by the latter. 2 columns and the pilasters are in oriental alabaster; the medallions by artists of the last century. The series of busts, in porphyry with alabaster torsos, of the 12 Cæsars are modern. The porphyry urn, in the centre of the room, is said to have been brought from the Mausoleum of Hadrian. 32. A bronze statue of the young Geta. —*Room* VII. *Gabinetto, or of the Hermaphrodite.* 7. The statue (*h*) of that fabulous creation, was found near the ch. of Sta. Maria della Vittoria, with that of the same subject now in the Louvre. 3. A statue of a Faun or Satyr; 6. Bust of Titus; 11. A copy in marble of the bronze statue of the shepherd Martius in the Palazzo dei Conservatori at the Capitol; 10. A bust of Tiberius; 13. of Corbulon; 15. A headless statue of a youth, supposed to be Ilo, of fine workmanship, discovered in 1830 near Mentana, the ancient Nomentum. The ancient mosaics on the floor, representing fishing scenes, were found near Castel Arcione, on the road to Tivoli, and are interesting as showing that the mode of fishing with a round or cast net was exactly the same as is now practised on the banks of the Tiber.—*Room* VIII. *Camera di Torteo*, formerly called *della Candelabra*, the candelabra having been lately removed to the Vestibule to make room for—1. the statue of Tyrtæus (*i*), now in the centre of this apartment. The Borghese Gladiator, one of the finest statues in the Louvre, formerly stood here. The paintings, by Pecheux and Thiers, represent the Death of Milo, Polydamas, and Theseus. Of the other statues the most remarkable are —2. Minerva Polias; 4. Apollo in a toga, with a griffon and a tripod; 5. A colossal bust called Lucilla; 7. A triple Caryatid or Canephora; 10. Leda and the Swan, discovered near Frascati in 1823; 15. Æsculapius and Telesphorus; a bas-relief of 3 draped figures, a female in the centre, from the sepulchral monument of some senatorial family.—*Room* IX., or *Camera Egizziaca.* In the centre stands a marble group of a boy on a dolphin (*k*), trying to force open its mouth, and called Palæmon, son of Alamos and Ino; 3. Isis; 4. Paris; 8. Ceres in black marble; 10. A modern statue of a Gipsy, in bronze and marble; 19. A colossal bust of Hadrian; 20. An indifferent statue of a Venus.—*Room* X. *Camera del Fauno.* 1. The fine statue of the Dancing Faun in the centre of this room was discovered in 1832, with several others purchased by P. Borghese, in the ruins of a Roman Villa at the 32nd mile on the Via Salara. 2. Good draped statue of Ceres; 3. Mercury *Liricinus*, or inventor of the lyre; 4. Satyr; 8. Copy of the Faun of Praxiteles, in Parian marble; 9. Pluto; 14. Sitting statue of Periander. Busts: 6. of Seneca; 7. of Minerva Gorgolapha, or with the head of Medusa on her helmet. 19. Group of Bacchus and Libera.

The *Upper Story* is reached from the *Galleria* at *b* by a winding staircase, and is entered by—*Room* I., or the *Galleria.* The frescoes on the ceiling are by Lanfranco; the Landscapes on the side-walls by Hackaert and Marchetti. The three principal groups of statues in the centre are by Bernini, and represent, 2, Æneas carrying off Anchises, one of the artist's earliest works, said to have been executed when he was only 15 years old; 1, Apollo and Daphne, when he was in his 18th year; and, 3, David in the act of slaying Goliath, one of Bernini's finest works. The several marble vases are modern. On one of the tables is a bust of Canina, the celebrated antiquarian, by *Bisetti.*—*Room* II. *Camera dei Ritratti.* 1, The bust of Paul V. by Bernini; 27, the portrait of

Marc Antonio Borghese, father of that pope, by Guido; 7, that of Paul V., by Caravaggio; 3, the bust of Card. Scipione Borghese is also by Bernini. The numerous other family portraits here are of little interest as works of art. Opening out of this room is one with architectural subjects by Marchetti; and beyond the latter a cabinet, on the ceiling of which is a painting of a Satyr and sleeping Venus, by Gagnereau, called also Jupiter and Antiope.—*Room* V. *Camera della Venere Vincitrice*, so called from the, 1. statue of Princess Pauline Borghese, sister of the first Napoleon, by Canova, who has represented her as Venus Victrix. She was one of the most beautifully-elegant women of her day. The bas-reliefs over the four doors, in *giallo-antico*, by Pocetti, represent — 2. Jupiter and his Eagle; 3. Venus and Cupid; 6. Paris; 7. Apollo. The statues, 4 and 5. of Venus and Paris are by Penna. The paintings on the walls, of Helen and Paris, the Death of Achilles, the Departure of Helen. and those on the ceiling, are by Gavin Hamilton, an English artist settled in Rome in the last century. The Presentation of the Infant Paris to Hecuba, in the octagon above the central window, is one of the earliest works of Cammucciui. —*Room* VI., *Camera di Orizonte*, has its walls covered with pictures, painted by Bloemer, of Antwerp, called Orizonte by the Italians. The sculptures on the chimney-piece, in rosso-antico, of a bacchanalian procession and sacrifice are by A. Penna; and the modern statue of a Bacchante playing on the lyre, with a Cupid, by Tadolini. On the opposite side of the Casino, and on the same floor, are 2 rooms containing a number of indifferent pictures, amongst which, 4 of animals by Peters; a San Marino, by Pompeo Battoni; a representation of a tournament at the Vatican, in the presence of the pope and his court, is interesting for the costumes, and for the view of St. Peter's, then in progress, when the raising of the dome had only been commenced; and an indifferent modern statue of Diana by *Cavaceppi*.

In the upper part of the grounds stood the Villa Olgiati, better known by its traditional name of the *Casino of Raphael*. It consisted of 3 rooms decorated with frescoes, arabasques, and medallions, in which Raphael's beauty of design was combined with the most delicate fancy. They were fortunately removed to the Borghese Palace before the events of 1849 (see p. 277), when the casino was demolished. The fresco of the Rape of Helen, attributed also to Raphael, was removed before the Casino came into Prince Borghese's possession, and was included in the portion of the Campana collection sold to the Emperor of Russia in 1861: it is well known as being reproduced on the earthenware of Urbino and Gubbio. In another part of the park is a fac-simile of a small Roman temple dedicated to Faustina, the peristyle consisting of 2 granite columns with their ancient Corinthian capitals, and with copies before it of the Greek inscriptions, now at the Louvre, found on the site of the Villa of Herodes Atticus, on the Via Appia.

Villa Ludovisi, was founded by Card. Ludovisi, the nephew of Gregory XV., and is now the property of the prince of Piombino, of the Buoncompagni family, the descendant also of the Ludovisis, with whose order it may be seen on Thursdays, during the winter and spring, when not inhabited by the family. The grounds, which are very extensive, reaching from the Porta Pinciana to the Porta Salara, include a portion of the Gardens of Sallust. They contain 3 casinos. The largest, on the l. of the entrance, built from the designs of Domenichino, has nothing worthy of notice in the interior; it is inhabited by the younger members of the family. The 2nd casino, on the rt., contains a rich collection of ancient sculptures, arranged in two rooms on the ground floor, with good catalogues for the use of visitors.—*Room* 1. The principal objects in this hall are statues of —1. Hercules Thermalis; 4. Pan teaching the flute to Olympus; 11. Venus coming out of the Bath; 13. Another Venus; 15. A senatorial figure, having

the name of the sculptor, Zeno of Aphrodisium, cut on the toga; 16. A series of sepulchral bas-reliefs representing the Labours of Hercules; 19. Urania; 9. Bust of Geta; 20. Colossal bust of Juno in an archaic style; 28. Semi-colossal bust of Venus; 42, 46, Hermes of Mercury and Minerva; 48. Hercules Victor of Archelous; 34. A fine colossal mask in rosso-antico marble; 39, 40. Busts of Vespasian and Hadrian. —*Room* II. Containing, 1. the fine group of the sitting Mars reposing with a Cupid at his feet, found within the precincts of the Portico of Octavia, and restored by Bernini,—it is supposed to have formed a group of Mars and Venus; 2. Bust of Claudius; 3. Statue of Apollo; and 5. of Minerva Medica; 7. The celebrated group considered by Winckelmann to represent Orestes discovered by Electra, bearing the name of a Greek sculptor, Manelaus pupil of Stephanus; 9. A fine statue of a youth with goat's ears, called a Satyr, the torso and legs alone ancient; Colossal bust in bronze of Marcus Aurelius; 23. Good heroic statue of Antoninus Pius; 26. A statue much restored, supposed to be of Bacchus; 30. A statue of Bacchus; 17. A bronze bust of Julius Cæsar, considered to be one of the finest portraits of that great man; 28. The group of Pætus stabbing himself after his wife Arria had given him the example, is considered by Winckelmann to represent Canace receiving the sword sent by her father Æolus; 30. Statue of Mercury; 34. A statue of the Venus of Cnidos coming out of the bath; 41. The fine colossal head known as the LUDOVISI JUNO; 43. Bernini's celebrated group of Pluto carrying off Proserpine, one of his finest works; 44. A bust of Hygeia; 46, 50. Busts of Augustus (?) and Antinous; a colossal Minerva, the Pallas Iliaca, by Antiochus of Athens; 52. A bust of Clodius Albinus; 54. The sitting statue of a Hero.* In the *Casino of the Aurora*, occupying the highest part of the grounds, and inhabited by the family in May and June, is the celebrated fresco, by *Guercino*, representing Aurora in her car driving away Night and scattering flowers in her course. In one of the lunettes is Daybreak, represented as a youth holding a torch in one hand and flowers in the other. In another opposite is Evening, as a young female sleeping. In one of the adjoining rooms are 4 landscapes in fresco, with a circle of angels in the centre; 2 painted by *Domenichino*, and 2 by *Guercino*; and in another some very beautiful groups of Cupids, by T. Zucchero. On the ceiling of the upper saloon, above the Hall of the Aurora, is a fine fresco of Fame, accompanied by Force and Virtue, also by *Guercino;* from the terrace on the roof opens one of the most extensive panoramas over Rome and the adjoining Campagna. The garden contains many statues, antique marbles, and other sculptures; among which are a Satyr attributed to Michel Angelo; a fine Sepulchral Urn, with high reliefs of a combat between Romans and some barbarous nation; and opposite the entrance gate a colossal block of Egyptian granite, on which is supposed to have stood the Sallustian Obelisk (p. 91); it measures 323 cubic feet, and weighs nearly 25 tons; it was found within the precincts of this villa. The grounds are tastefully laid out in pleasure-grounds, and well pierced with drives and alleys of box, evergreen oaks, and cypresses: near the entrance, on the l., are two gigantic specimens of the Platanus orientalis, amongst the largest that exist of this tree.

Villa Lante, on the Janiculum, built from the designs of Ginlio Romano, contained 4 rooms painted in fresco by *Giulio Romano* and his scholars. These frescoes have been removed to the Palazzo Borghese. As the villa has been converted into a convent of the nuns of the Sacré Cœur, it is closed except to ladies.

Villa Madama, on the eastern slopes of Monte Mario, about 1½ m. from the

* The finest statues in the Ludovisi gallery have been photographed by Mr. Anderson; these photographs may be procured at Spithöver's Library.

Porto del Popolo. This interesting villa derives its name from Margaret of Austria, the natural daughter of Charles V., who married Alessandro de' Medici. It was built by Giulio Romano for Cardinal Giulio de' Medici (afterwards Clement VII.), but from the designs of Raphael. It became the property afterwards of Ottavio Farnese, duke of Parma, and now belongs to the ex-king of Naples, but has long remained untenanted. The villa consists of a beautiful *loggia*, opening on a terrace garden, and richly decorated with paintings by *Giulio Romano* and *Giovanni da Udine:* the three cupolas of its vault are particularly beautiful, especially its frieze in fresco of griffons, and the white reliefs upon a blue ground on the pendentives. In two rooms on the E. side of the building are some good frescoes; those forming the deep frieze round the large hall and the ceiling, representing Apollo and Diana in their chariot, drawn by horses and oxen, with birds and animals in the compartments, and the Medicean arms in the centre, are by *Giulio Romano.* These frescoes are engraved in Grüner's work on 'The Architectural Decorations of Rome during the 15th and 16th Centuries.' The front towards Rome was to have consisted of a hemicycle, decorated with Doric half-columns and niches, but was never completed; the opposite front, formed for the greater part by the loggia of 3 arches, is Ionic. A road opening out of that connecting the Ponte Molle with the Porta Angelica leads to the Villa Madama, which can now be visited, the family of the gardener of the neighbouring grounds residing in it. The house is better cared for than it formerly was, and the beautiful loggia, formerly open to all weathers, is now enclosed. From the terrace opening out of the great hall there is a lovely view over the plain of the Tiber, the N. part of the city, and the Sabine Mountains. The geologist will be interested in examining the strata close to the Villa Madama; they contain a great quantity of fossil marine shells of the pliocene period. A path from here through the woods leads to the top of Monte Mario, and to the *Villa Mellini.*

Villa Massimo, formerly *Giustiniani*, near the Lateran, to be seen by an order from Prince Massimo, remarkable for its frescoes illustrating the chefs-d'œuvre of Dante, Ariosto, and Tasso, by modern German masters. The first room contains subjects from the Divina Commedia, by *Koch* and *Ph. Veit;* the subjects of the 2nd, by *Schnorr*, are from the Orlando Furioso; those of the 3rd, by *Overbeck* and *Führich*, are from the Gerusalemme Liberata.

Villa Mattei, on the Cælian. The grounds, which may be visited with a permission from Cav. Forti, Pal. Forti, near the ch. of S. Crisogono in Trastevere, command splendid views —that of the Alban hills, with the aqueducts of the Campagna and the walls of Rome in the foreground, is, perhaps, unsurpassed; the view over the baths of Caracalla and the Aventine is also very fine. Several specimens of ancient marbles are placed in different parts of the grounds, many of which have been found on the spot; of the latter, on each side of the fine alley of ilexes, two pedestals of statues dedicated to Marcus Aurelius by the officers and soldiers of the 5th cohort of the Vigili, who were stationed here; their names are all inscribed on them. The principal interest of the Villa Mattei is from its situation and the magnificent views from its grounds. The wall of Servius Tullius encircled the part of the Cælian on which the Villa Mattei stands, and the modern bastion, raised by Paul III. at its extremity, rests upon the ruins of these more ancient defences.

Villa Medici.—This fine villa, on the Monte Pincio, the seat of the French Academy, and the property of the French government, was built by Cardinal Ricci, of Montepulciano, from the designs of Annibale Lippi, with the exception of the garden façade, which is attributed to Michel Angelo. It was subsequently enlarged by Card. Alessandro de' Medici, prior to his being elected Pope as Leo XI. The situation

is one of the finest in Rome, and the grounds of the villa are nearly a mile in circuit. The villa contains a fine collection of casts, and in the garden is a colossal statue of Rome. The French Academy, founded in 1666 by Louis XIV., was established in this villa in the beginning of the present century; an annual exhibition of pictures by French artists takes place here every year in May. The gardens have been liberally opened to strangers of late years, a great advantage to the foreign families residing about the Piazza di Spagna. Upon the walls of the palace towards the garden are several interesting fragments of ancient sculpture, amongst others a curious relief of H. Coccles on the Sublician Bridge, and some representing temples and other edifices of ancient Rome.

Villa Mellini, on the summit of the Monte Mario, about a mile from the Porta Angelica by an excellent carriage road: open to visitors. It was built by Mario Mellini, from whom the hill on which it stands derived its name. It is situated in one of the finest situations about Rome, its great attraction being the magnificent view it commands over the city, the Campagna, and the distant mountains.* The casino offers little interest, except for the view from the Belvidere on its summit. The Monte Mario is an interesting point in a geological point of view, being composed of beds of the tertiary marine strata clays and sands, on which rest those of volcanic tufa. The marine beds, especially those of gravel and sand, are rich in fossil shells of the Subapennine or Pliocene period, more than 300 species having been obtained from this locality; the best points where they can be procured are on the slopes toward the Tiber, behind the Villa Madama, and along a path leading through oak woods, and about $\frac{3}{4}$ m. farther N., particularly in the ravine which opens into the meadows of la Farnesina, now used as a military exercising ground, and at its N.W. extremity.

Villa Negroni, or *Massimo*, near S. Maria Maggiore, formerly one of the most beautiful villas within the walls of Rome; a considerable part of its grounds has been included in the Central Railway Station. A portion of the famous agger of Servius Tullius may be traced through the grounds of this villa. The mound called the Monte della Giustizia in it, planted with cypresses and surmounted by a statue of Rome, commands an extensive view of the ancient and modern city. All the antique statues and marbles which have been dug up at various times within the precincts of this villa are now dispersed.

Villa Palatina, formerly the Villa Spada, and now converted into a convent of Visitandine nuns, and therefore closed to visitors. The remains of the Palace of the Cæsars, still visible in the grounds of this interesting villa, and the Casino, painted by Giulio Romano, have been already noticed (p. 31). The gardens are prettily laid out, but the house—half Chinese, half Gothic—offers a singularly disagreeable contrast with the classic scenery and ruins by which it is surrounded. The entrance is from the street leading from the Arch of Titus to the ch. of San Bonaventura, and close to the latter.

Villa Pamphili-Doria, entered by a grand approach about $\frac{1}{4}$ m. beyond the Porta S. Panerazio (open to the public on Mon. and Frid. including carriages; on Sund. only by special permission from Prince Doria), the most extensive villa on this side of Rome, the grounds exceeding 4 m. in circuit. It was presented by Innocent X. to Olimpia Maidalchini, the wife of his brother, in 1650, and was arranged from the designs of Antinori and Algardi. The grounds are laid out in gardens, avenues, terraces, and plantations, among which the lofty pines, which form so conspicuous a feature in all views of Rome on this side, add considerably to the beauty of the spot. The fountains and cascades are in the fantastic style of

* The panorama from the Villa Mellini has been photographed very successfully by Mr. Anderson, to be procured at Spithöver's.

the 17th century. The *Casino* was also built by Algardi. In 1849 the casino and the grounds of the villa were occupied by the republican troops of Garibaldi, who maintained his position here for many weeks against the whole power of the French army. The advantages of the situation soon made it essential to the success of General Oudinot's operations that the Romans should be dislodged, and, after having been taken and retaken several times, the casino and its grounds were finally occupied by the French troops. Some portions of the building suffered during these operations, but have since been completely restored, the loss falling entirely on the owner. During the frequent struggles between the contending armies on this spot, several men fell on both sides; and it is needless to say that the gardens, fountains, statues, and other edifices, were seriously injured. From the side of the grounds overlooking St. Peter's we have a better view perhaps of the flank of the basilica than can be obtained from any other place. The columbaria and tombs discovered in these grounds mark the line of the ancient Via Aurelia. The most complete columbarium, a very large one, and surrounded by several smaller, is immediately behind the new Chapel; it also suffered during one of the combats in 1849, by the fall of its walls; it contains some hundred urns, but few inscriptions; and is considerably below the surface. Near it has been recently erected a semicircular church decorated with ancient Corinthian columns for the use of the family, and communicating with the casino by a subterranean passage, and on the opposite side a Swiss cottage and dairy; the former tenanted during May and June by the junior members of the family. A monument to the French who fell in the sanguinary struggles about the villa has been raised, at the extremity of one of the great avenues of evergreen oaks; it consists of an octagonal temple, having a statue of the Virgin on its front, covered by a canopy supported by 4 white marble Doric columns, with the names of several of the dead who lie beneath inscribed on the basement. The popular name of *Belrespiro*, given to the Villa Pamfili by the Romans, can allude only to the delightful variety of its scenery, not to the salubrity of its air, as the park is uninhabitable from malaria in July and August. Nearer the Porta di San Pancrazio, the villas of the Vascello, Corsini, and of the Quattro Venti, being nearer to the walls, and exposed to the fire and the frequent sorties of the besieged, were reduced to an irremediable state of ruin. The two latter have been since purchased by Prince Doria, and a part of their grounds added to the Villa Pamfili, forming a new approach from the Porta di San Pancrazio. An ancient paved way has been discovered near the Orangery of the Villa Pamfili, which is supposed to have been a cross-road from the Via Aurelia to the Via Vitellia.

The *Villa Wolkonski*, formerly Palombara, on the Esquiline, occupies, with the Villa Massimo, a considerable extent between the two roads leading from Santa Maria Maggiore to the Basilicas of the Lateran and of Santa Croce: it is now the property of a Russian princess. The grounds are handsomely laid out. From the highest point there is a fine view over the Campagna, the Alban hills, and the line of the Claudian Aqueduct, which carried its waters from the Porta Maggiore to the Cælian. A curious Columbarium, consisting of 3 chambers superposed, has been opened in the grounds of this villa, near the aqueduct; on the front which faced the ancient Via Labicana is an inscription in fine Roman characters, stating it to have belonged to a certain T. Claudius Vitalis, an architect, and erected by Eutychius, one of the same trade; it is of brick, and supposed to date from the time of Nero. The terracotta sarcophagus in the lower chamber, with bones, is of a much later period. Strangers are admitted into the grounds at all hours. The Casino is a mere garden-house, and devoid of interest.

§ 34. Catacombs.

A review of the Pagan and Christian monuments of Rome would be incomplete without a brief notice of those subterranean excavations which served as places of refuge and of worship to the earliest followers of our faith during the persecutions they had to suffer under the predecessors of Constantine, and of repose after death to so many thousands, from the earliest period of Christianity to the 6th cent. of our era.

It is not easy to fix the origin of the name of *Catacomb*, now generally applied to all these excavations; it appears to have been first employed in the 7th cent. to designate a limited space or vault beneath the Basilica of St. Sebastian, on the Appian Way, *ad Catacumbas*, where the remains of St. Peter and St. Paul were deposited when recovered from certain Greeks who were carrying them off by stealth to their country. Its general application, however, to these Christian sepulchres, was only at a much later period, for we find these caverns of Christian resort and interment universally designated, in the Acts of the Martyrs and early fathers of the Church, as *Cemeteries*, or *Places of Repose*.

The Catacombs are distributed in considerable numbers—about sixty in all—in every direction outside the walls of the city. It is very doubtful that any exist within the precincts of modern Rome, even inside of the Aurelian wall, much less of the more ancient recinct of Servius Tullius, a circumstance easily accounted for by the strict observance of the enactment of the 12 Tables which forbade intramural interment, and by the secrecy which the early Christians were compelled to observe, in resorting when alive, and conveying the remains of their brethren when dead, to these places of retirement and repose.

A very erroneous explanation of the origin of these subterranean cemeteries has been long entertained, that they were originally *Arenariæ*, or sandpits, from which the Romans extracted that peculiar variety of volcanic ashes called *Arena* by the ancients and Pozzolana by the moderns, so extensively used in the composition of their mortars. A more careful examination of the several catacombs now scarcely permits of attributing any portion of those used for interment to such an origin; but on the contrary, renders evident that they were formed expressly for the purpose we now see them used, and in no ways connected with the Arenariæ, except, when lying beneath these Pagan excavations, the latter were converted into passages leading to them, and of which we shall see a remarkable example in the Catacombs of Sant' Agnese (p. 342).

In order to understand the mode of excavation employed, it will not be out of place to inform our readers how the region about Rome in which the catacombs are situated is mineralogically constituted. The immediate surface of the Campagna consists of volcanic rocks, and in the part which more particularly interests us, as connected with the catacombs, and on the l. side of the Tiber, almost exclusively so. These volcanic rocks are, however, of different natures and ages; the most ancient a rather compact conglomerate, called *tufa lithoide* by the local writers, the most ancient deposit of the Latian volcanoes, and still extensively employed as building-stone; and of incoherent dejections of ashes and scoriæ, which, lying on the former, constitute, with a few currents of solid lava, a great portion of the surface of the Campagna. It is in the second deposit, which often solidified from having been deposited under water, called *tufa granolare*, that nearly all the Catacombs have been excavated, its dry and porous nature rendering it easy of being hollowed out into galleries without artificial support, whilst it afforded a comparatively healthy retreat for the living who frequented them. The pozzolana above referred to generally forms insulated

deposits, rarely of considerable extent, in the tufa granulare. These volcanic deposits constitute a series of low hills intersected by valleys, so that each cemetery may be considered as an insulated group, never crossing the intermediate depressions or ravines.*

The Catacombs consist of an immense net-work of subterranean passages or galleries, generally intersecting each other at right angles, sometimes tortuous, more rarely diverging from a centre, as may be seen in those near S. Lorenzo fuori le Mura. These galleries vary in length and height; in general they may be stated to be 8 ft. high by 3 to 5 ft. wide; the roof is either horizontal or slightly vaulted, and seldom requires any other support than its sides in the tufa in which are excavated the sepulchral *loculi* or graves, forming tiers above each other. These graves are irregular in size, persons of all ages being interred close to each other, as well as in depth, sometimes being destined to contain a single corpse, in other cases two or three. The average number of graves in each tier is about 5, and their length 8 ft., and when undisturbed are found closed with marble slabs or tiles, on which inscriptions and Christian emblems are often cut or painted. Besides these *loculi* confined to the walls of the galleries, wider spaces called *Arcosolia*, consisting of an arch over a grave, or a sarcophagus hollowed in the tufa, are frequent, forming a kind of small apse over the place where the body was deposited. A third class, in the shape of sepulchral chambers, surrounded with loculi and arcisolia, occur at intervals, and which have often also been converted into family vaults and places of worship: to these the name of *Cubicula* has been applied. A fourth description of crypts or chapels of larger dimensions were destined for places of meeting and worship.

Very exaggerated notions have been entertained as to the horizontal extent of the Catacombs, even to supposing them to reach as far as Tivoli on one side and to Ostia on the other; from the most accurate surveys made of late years, it is now certain that most of them form insulated systems of excavations, having an inconsiderable lateral extent and seldom communicating with each other. About sixty have been enumerated, most within a circle of 3 m. from the modern walls, the farthest removed being that of St. Alexander, about 6 m. on the Via Nomentana.

An attempt has been made to calculate the number of bodies deposited in these early cemeteries by that of graves which exist within a given area in those already explored; but as the knowledge possessed of the extent of galleries in each is very incomplete, the results deduced from such calculations are unsatisfactory, amounting to little better than guess-work. Padre Marchi, who had paid more attention to Christian archæology than any modern author, supposed that each cemetery contains 100,000 graves, and, there being sixty in all, it would follow that up to the end of the 6th cent., after which the Christians enjoyed unrestricted liberty of worship and of interment for their dead above ground, the number deposited in the Catacombs would amount to six millions.* As to the age of the Catacombs, some date soon after St. Peter's martyrdom, but by far the greater number are subsequent to the middle of the second cent.; they were often repaired in later times, when they became the resort of penitents and pilgrims to the tombs of the martyrs and early popes.

Many of the crypts or Cubicula, originally family vaults, were subsequently converted into places of worship, and may be considered as anterior to the time of Constantine: it was only after the conversion of that Emperor to Christianity that its rites were per-

* The geological description of the strata in which the Catacombs are excavated, as given in Di Rossi's 'Roma Sotterranea,' is written evidently by one who knows little of the science he attempts to treat of.

* Sig. Michele di Rossi calculates that the galleries of the Catacombs in the immediate vicinity of the city occupy a length of 957,800 yards (876,000 mètres), or 587 geographical miles—a very small portion only of which has been explored.

mitted to be celebrated in public, but long afterwards, from the sanctity of the localities, these crypts continued to be resorted to for devotional purposes.

It was in later times that oratories and churches were erected over the entrance of the principal cemeteries, with more convenient means of access in the form of stairs. Several of these churches have been subsequently amongst the most celebrated in and about Rome. St. Peter's was erected over the cemetery of the Vatican, St. Paul's over that of Santa Lucina, San Lorenzo over those of S. Hypolitus and S. Cyriaca, and the beautiful basilica of S. Agnese over the catacomb in which that virgin martyr was interred.

Although the greater number of the Christian dead were deposited in Loculi, Arcosolia, or Cubicula, a few were placed in marble urns decorated with Christian emblems; some of these sarcophagi may be still seen *in situ*, and others in the Christian Museum at the Lateran, although it is probable that the greater number of the latter were in the churches at the entrance of the Catacombs, or in the vestibules of the basilicas subsequently erected on their sites.

The history of the Christian cemeteries about Rome has occupied a good deal of attention of late years. They were for the first time most thoroughly explored by a Maltese named Bosio; his researches being published after his death in a ponderous folio,* which contains a detailed description of most of the catacombs then known, with a few ground-plans and copies of their paintings and inscriptions. The perusal of this work will well repay those interested in Christian archæology. It is only, however, during our own times that this branch of antiquarian research has been resumed in a really scientific manner, and with the view of connecting the early Christian paintings and sculptures with the history and ceremonies of the primitive Church: for this we are indebted in a great measure to the late Father Ginseppe Marchi, a learned Jesuit, the most accurate modern interpreter of early Christian archæology. His work * is a model of learning and diligent research; it is to be regretted that circumstances had prevented his following it up as was intended with a description of the immense number of inscriptions, sculptures, paintings, &c., which exist in the Museums of the Vatican, of the Lateran, Collegio Romano, &c. A French work on a magnificent scale has been recently published under the patronage of the Académie des Inscriptions, and at the expense of the Imperial Government, on the Roman Catacombs, by Mr. Perret; † it contains copies of many of the inscriptions published by Bosio, and of the most remarkable paintings discovered in them: it is to be regretted that the latter have been too artistically worked upon, to give them a degree of pre-Raphaellike beauty which does not exist on the originals, thus depriving them of much of their primitive interest and rude artistic character. Following in the steps of Padre Marchi, his pupil Cav. de Rossi is now engaged, under the patronage of Pius IX., in preparing for publication a complete collection of all the Christian inscriptions, extending to the end of the 6th cent., amounting to upwards of 11,000.‡ The works of Ger-

* La Roma Sottoranea di Antonio Bosio. 1 vol. folio. Roma, 1632.

* Monumenti Primitivi delle Artl Christiane, nella Metropoli del Christianismo, designati ed illustrati, in 4°. Roma, 1844-45. The work with its 70 plates, is confined to the topography and architecture of the catacombs.

† Les Catacombes de Rome, par Louis Perret. 6 vols. folio. Paris, 1852, 1853.

‡ Inscriptiones Christianæ Urbis Romæ sex prioribus a Christo sæculis positæ, 1 vol. fol. of 600 pp., 1861, to be procured at Spithover's library. Cav de' Rossi is also engaged on a more general work upon the Catacombs, under the title of 'Roma Sotteranea Cristiana,' the first volume of which, embracing the general history of the Catacombs, and the particular description of that of S. Callixtus, was published in 1864. Cav. de' Rossi also publishes a bimonthly journal (Bulletino dell' Archeologia Cristiana) in which new discoveries in the Catacombs are announced, but the greater portion of the periodical is dedicated to subjects having little reference to Rome. The author's conclusions are to be adopted with a certain degree of caution, from the tendency to show that the present forms and practices of the Roman Catholic Church are

bet, Gaume, Raoul. Rochette, &c., in French, of Maitland and Macfarlane in English, are compiled from Italian sources, and have little pretensions to originality. An interesting, and, as far as its limited size permitted, a very useful little work* upon the Roman Catacombs has been published by the Rev. Spencer Northcote, a Roman Catholic clergyman, who has made them the subject of his studies during a prolonged residence at Rome; his book, by far the best abridgment we have seen on the Christian cemeteries round the Eternal City, and its museums of early Christian art, will prove a convenient manual to those who take an interest in this branch of archæology. Cardinal Wiseman's Fabiola contains much useful information on the Catacombs, derived chiefly from Marchi and de' Rossi, mixed up with a great deal of fiction: although it cannot serve as a Guide, the elegant style of its author, and his extensive knowledge on the history of the early Church, will render its perusal interesting after visiting the sacred localities referred to in its pages. Connected with the Catacombs, the work of Father Garucci now in progress of publication, on the minor monuments, utensils, &c., of the early Christians, and discovered for the most part in these cemeteries, will prove a valuable addition to this department of antiquarian research.

The catacombs are placed under the jurisdiction of the Cardinal Vicar of Rome, assisted by a Board or Commission of Sacred Archæology. Except for those of St. Sebastian, which are at all times accessible, a special permission to visit the others must be obtained at the Cardinal Vicar's office, No. 70, in the Via della Scrofa, where it is always very obligingly granted on application to the Secretary of His Eminence, or it may be obtained through the managers of Piale's or Spithover's Libraries. These permissions are generally issued for the Catacombs of S. Agnese, S. Callisto, and SS. Nereo and Achilleo, the two latter being situated near each other; these orders are only available for Sundays; the custodes will in general procure the necessary lights, for which a gratuity will be expected. To visit the Catacombs and Basilica of S. Alexander on the Via Nomentana a permission will also be necessary, to be obtained from the Secretary of the Propaganda College, to which the site belongs.

After this general sketch of the Catacombs we shall now give a brief description of the most remarkable in their topographical order, entering more into detail on those best worth the stranger's notice, as we pass in review the several localities.

Commencing on the l. bank of the Tiber: outside the Porta del Popolo, rises a ridge of hills, the Monti Parioli, which extend to the river near the Ponte Molle, being the prolongation of the Pincian; it is chiefly composed of a freshwater deposit, in which have been excavated several cemeteries; the most remarkable are those of Pope St. Julius before reaching the Casino di Papa Giulio, and farther on of St. Valentinus. There are some paintings in the latter, a Virgin and Child, and a representation of the Cross, but dating probably from as late as the 12th cent. On the opposite side of this hill are the Catacombs of SS. Gianutus and Basilla, Ermetes and Pamphilus, and farther on in the direction of the Via Salaria those of SS. Priscilla and Brigida; in the first of these is one of the longest subterranean galleries yet discovered, and in the last, to which the entrance is from a villa, belonging to the Jesuits, on the l. of the road, a very curious circular chapel, and a Cubiculum decorated with mosaics—of rare occurrence in the catacombs—representing Daniel in the lions' den,

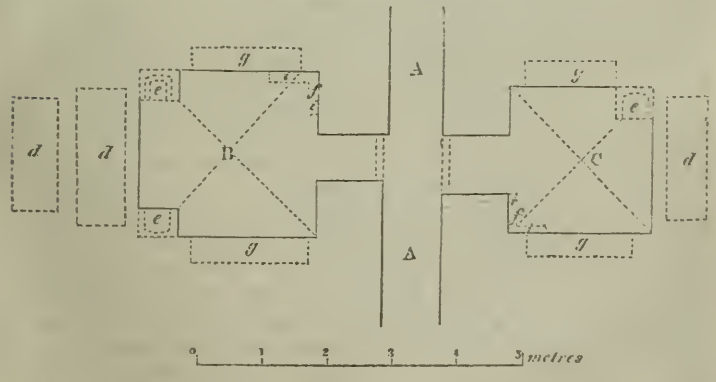
founded on the earliest Christian rites, and especially to prove that Mariolatry, as Hallam very justly calls it, the great corruption of Christianity, dates from the very earliest period of its introduction.

* The Roman Catacombs, or some Account of the Burial-places of the early Christians in Rome, by the Rev. J. Spencer Northcote, 1 vol. 12mo. 2nd edit. London, 1859. More recently the Rev. J. W. Burgon, of Oriel College, has inserted a series of letters on the early Christian Inscriptions and Monuments of Rome in the 'Guardian' newspaper from Aug. to Dec. 1860; since collected in a volume entitled 'Letters from Rome to Friends in England,' 1 vol. 12mo. 1862.

and the resuscitation of Lazarus. At a short distance outside the Porta Salara, beyond the Villa Albani, and entered from the Ciampi and Carcano Vineyards, is the Cemetery of Sta. Felicita or S. Antonio; it has 3 tiers of galleries much dilapidated. Not a trace remains of the ch. over it mentioned by William of Malmesbury. The Cemetery of SS. Thraso and Saturninus opens from the Villa Gorgolanti, on the opposite side of the road, and a short way farther on is very extensive, but of difficult access. It contains numerous chambers, with the usual painted subjects. In one is an inscription, "Dormitio Silvestri"—the sleeping-place of Silvester. The last catacomb of any interest on the Via Salara is that of *Santa Priscilla*, near the descent towards the river—the entrance from the farm buildings of the Vigna Belloni, near the high-road: in one of its chapels is a painting of a bishop seated, giving a veil to a female, whilst others surround her, amongst whom one holds a child in her arms, supposed to be Santa Priscilla, with one of her daughters, Praxedes or Pudentiana, converted by St. Pius, or Santa Domitilla, by St. Clement; and on the vault over a grave, a group of a female with a child, in which the partisans of early Mariolatry see the Virgin and infant Christ, which they believe to date from the 2nd century; if so it would be the most ancient known representation of the Mother of our Saviour. The space which lies between the Via Salara and Via Nomentana is rich in sepulchral excavations, the soil, a friable volcanic tufa, being well suited for the purpose. On the Via Nomentana, ouside the Porta Pia, and in the precincts of the Villa Patrizzi, is the small Catacomb of S. Nicomedus, and at 1¼ m. from the gate one of the most interesting of all the early Christian cemeteries—

The Catacombs of Saint Agnese. The entrance is from a vineyard on the l., about ¼ m. beyond the beautiful basilica of the same name (see p. 137). The cemetery of S. Agnese has long been celebrated for its good preservation, for the many paintings contained in its crypts, for its places of worship, and for its connection with an extensive arenaria, which forms a part of it; there are two tiers of galleries, the uppermost the most ancient. Descend-

CUBICULI IN CATACOMBS OF S. AGNESE.



A, A. Gallery of Cemetery.
B, C. Cubicula, or Sepulchral Chapels, opening out of it.
d, d, d. Arcosolia, or Altar Sarcophagi.
g, g. Ordinary Graves, or Loculi.
e, e. Seats for Priests or Instructors.
f, i. Projecting Ledge for moveable Paintings

ing the stairs, which probably date from the time of Constantine, we find ourselves in a gallery of considerable height, the walls of which are hollowed out into *loculi*, all of which have been long rifled of their contents. The visitor will remark the unequal size of these graves—that several are much deeper than others, when destined to contain side by side more corpses than one. Near some may be yet seen the impression of the glass vessel attached to the wall of the grave, which is supposed to have contained the blood of a martyr. At a short distance from the entrance is a rudely-scratched inscription, on the mortar closing of a grave, to a certain Abundantia and Turbantia, with the names of the Consuls of the year A.D. 336, thus fixing the age of this part of the cemetery. About 100 yds. farther on is the first cubiculum of any importance. It contains several graves, and, near the entrance from the gallery, a *Sedia*, or arm-chair, cut in the rock. This chamber is supposed to have served as a place of meeting for Catachumens, the seat being that of the instructing priest or deacon. Not far from this is a chamber for female catachumens, devoid of all kind of ornament, but having a seat on each side of the door, it being the rule amongst the primitive Christians that there should always be two priests or instructors, or a priest and a deaconess, present in assemblies of females. Proceeding farther, we enter a cubiculum with a vaulted roof; the altar, as usual, is in an arcosolium,* near which in one of the corners is a credence table, cut out of the tufa rock. The whole of this chapel is covered with stucco, on which are paintings of Moses taking off his sandals before ascending to the Mount, and his striking the rock; and over an arcosolium on the rt., the Good Shepherd, with Daniel in the Lions' Den on one side, and the Three Children in the fiery Furnace on the other. From here turning into the neighbouring gallery, we find a cubiculum, the paintings on which are well preserved. Over the arcosolium facing the entrance we see Christ between six of the Apostles, the latter without nimbi round the head. The roof is divided into compartments in which are painted Jonas under the arbour, Moses striking the rock. Adam and Eve, and an *Orante* or female with uplifted arms in the act of adoration, with the Good Shepherd in the centre, surrounded by representations of fruits and flowers, &c. There is also in this chamber a small credence-table. One of the most interesting recesses in this catacomb is that known by the name of Cathedral or Basilica; it is not far from the entrance, but in the lower tier of galleries; it consists of 3 divisions; the most remote, the Presbytery, contains the episcopal chair, having low seats on each side for the priests. From the damp nature of the rock here, there are no paintings on the walls or vault, but on a projecting cornice are supposed to have stood moveable pictures during the celebration of the sacred rites, and two niches, possibly for small statues, and on the opposite side of the gallery a smaller cubiculum, also with columns, dividing it into 2 portions; it is supposed to have been destined for females, whilst the male portion of the congregation resorted to the larger basilica. The visitor who can afford time will do well before leaving this catacomb to examine the *arenariæ* or pits from which pozzolana was extracted before the excavation of the cemetery. They are at its farthest extremity, nearly under where the basilica of S. Agnese stands, and consist of a series of large gloomy caverns, very different in form from the sepulchral galleries. They appear to have been made use of as a vestibule to the latter, as stairs lead from them into the sepulchral galleries, and a deep excavated shaft, by which the corpses were probably lowered to their last resting places. It would exceed the limits of a work like this to describe even a tenth part of the particularities of this cemetery; but there is one which no visitor ought to omit to see. From a painting in

* From *Arcus* and *Solium*, a sarcophagus cut in the rock. The prototype of the arched Gothic recess-tombs in our early English churches.

it, it is generally known as the crypt or chapel of the Virgin; it is in the lower tier of galleries, and not far from the entrance to the catacomb; it consists of a square cubiculum approached by a flight of steps, and preceded by an oblong vestibule; at the farthest extremity is an altar under an arcosolium, over which is a painting—which unfortunately has been mutilated by a grave being cut through it in more recent times—of a female with outstretched arms, as an *Orante* or in the attitude of praying, with a boy in front, supposed to represent the Virgin and the youthful Saviour; whilst on either side is the *labarum* or monogram of Constantine, which shows that it is at least not older than the 4th cent. The absence of the aureola of glory, or nimbus, would indicate that it was anterior to the middle of the 5th cent., when that ornament appears to have been first introduced. On the arch above is a figure of our Saviour with others in adoration on either side. In the lowest tier of galleries, and not far from the chapel of the Virgin, is a well-preserved chamber, called the *Baptistery:* from a spring running through it, it has been supposed to have been used in the baptismal rites; in its corners are rude imitations of columns, cut in the tufa rock, and on one side a deep niche, probably to contain the sacred vessels: the roof being covered with stalactite, all the paintings have been lost. In passing through the sepulchral galleries it will be seen that, although most of the graves had been opened, there are several still intact, some of which bear inscriptions either cut on the slabs of marble, or painted on the tiles, by which they are closed; on some are roughly scratched, upon the closing cement, Christian emblems; amongst others, rude representations of a palm-branch, supposed to mark the resting-place of those who suffered martyrdom; on others, impressions of coins, more rarely of glass vases, and often names. The visitor will also remark that the numerous chambers used for worship are for the most part in pairs in this cemetery, that is, that two open opposite to each other, out of the sepulchral gallery, as is shown in the annexed woodcut, in which A represents this gallery; B C the altar cubicula; *d* the arcosolia behind the altars; *e e* seats for instructors or priests cut in the tufa; *f f* ledges near the entrance, on which are supposed to have been placed moveable paintings; *g g* loculi or graves cut subsequently in the walls of the cubiculum. The smaller cubiculum C is supposed to have been destined for females. No inscription has been found in this cemetery of an earlier date than the end of the 2nd cent.; indeed, the greater part of it may be referred to the 3rd and 4th; it does not appear to have been much used at a later period.

Resuming our topographical survey, about 4 m. beyond S. Agnese, and close to the Via Nomentana, is that of S. Alessandro, over which has been discovered of late years the basilica dedicated to that pontiff of the 2nd cent., and which will be more fully noticed in our excursions from Rome (see p. 417). On each side of the Via Tiburtina, and before reaching the Anio, are several cemeteries, especially near the basilica of San Lorenzo, which is placed over that of Santa Cyriaca: the late excavations behind this ch. for enlarging the adjoining Great Cemetery have laid open several of its sepulchral galleries (see p. 135). On the opposite side of the road is the Cat. of St. Hypolitus. The most remarkable cemeteries on the Via Labicana, which follows, are those of S. Castulus, 1 m. outside the Porta Maggiore, of SS. Peter and Marcellinus, and of St. Helena, noticed in our description of the tomb of that empress (p. 70) at Tor Pignatarra. The catacomb of SS. Peter and Marcellinus is remarkable for some of its paintings—an Agape, or Love Feast; the Virgin receiving the Offerings of two of the Magi; Christ between S. Peter and S. Paul, and below, 4 saints buried here—Petrus (not the Apostle), Gorgonius, Marcellinus, and Tiburtius, and four streams issuing from beneath a mound, on which stands the mystic lamb; over one is written the word IORDAS; the entrance to this cemetery is from the ch., that of S. Helena from the *Vigna del*

Grande, a little farther on. The vicinity of the Via Latina is rich in catacombs; 1 m. beyond the Aurelian wall is that of Santa Eugenia; and at the 2nd milestone beyond the Porta Maggiore, where the ancient road is intersected by the modern one to Albano, is the cemetery of *i Santi Quattro*, on the l., near the recent excavations which have led, amongst other discoveries, to that of the basilica of St. Stephen, erected by St. Leo I. in the 5th cent. (see p. 395). The other catacombs on the Via Latina are those of Apronianus, Gordianus, Tertullinus, &c. But of all the roads leading out of Rome there is none near which we meet with more interesting Christian excavations than along the Via Appia, and its neighbouring embranchment the Via Ardeatina, the most celebrated of which are those of S. Callixtus and S. Pretextatus on the former, and SS. Nereus and Achilleus on the latter, and which now, being easy of access, can be visited with great facility.

† *The Catacombs of S. Callixtus*, which have acquired an historical interest from the recent discoveries of the sepulchral inscriptions of some of the early popes, are situated beneath that triangular space which separates the Via Appia from the Strada della Madonna del Divino Amore, and which in classical time was occupied by the Campus of the Divus Rediculus (p. 35), and at present by the Vigna Animendola; the entrance to them is near where stood the second Milliarium on the Via Appia, and is easily found by a marble tablet having the name engraved over the door leading into the vineyard. As well as those of SS. Nereus and Achilleus, they are only open to visitors on Sunday, and who must be provided with a permission from the Cardinal Vicar. The Cemetery of S. Callixtus, long confounded with that beneath the basilica of St. Sebastian, appears to be distinct from the latter; it is very extensve and has been only partially examined; its most curious portions being in the immediate vicinity of the entrance. As this catacomb is one of the most interesting and frequently visited, we have annexed a ground-plan of its very important portion. Descending by a flight of ancient steps (A), which date from a period subsequent to Constantine, and near which stood a ch., in which Pope Damasus and his family were buried (some fragments of the walls may be seen in the neighbouring farm-buildings), we arrive in a kind of open space or vestibule (B) surrounded with *loculi* or graves, and remarkable for the numerous inscriptions (*a a*) scratched on its stuccoed walls by devotees and pilgrims who had come here to visit the resting-places of the saints whose remains lay in the neighbouring chambers. They consist chiefly in invocations to these saints and martyrs, mostly written in a very barbarous style. From here, after passing a sepulchral cubiculum (F), a narrow gallery brings us to the sepulchral Chamber (C) of the Popes, in which were deposited, as shown by their inscriptions in Greek characters (*b b b b*), the bodies of Eutychianus, A.D. 275; of Anterus, A.D. 235; of Fabianus, A.D. 236; and of Lucius, A.D. 232. To the names of the two latter are added the designations of *epis* and *martyr*. Some of the graves remain without inscriptions; there is reason to suppose that S. Urbanus, A.D. 223, lay in one of them, as well as S. Sixtus, martyrized in the neighbouring cemetery of Pretextatus. At the end of this crypt is supposed to have been laid Pope S. Sixtus II., who suffered martyrdom under Valerian (A.D. 258). Where stood the altar (*a*) is an inscription composed by Pope Damasus, who died in A.D. 384, engraved in the peculiar beautiful characters which we see in the numerous inscriptions set up in the different catacombs by that pontiff; it is interesting as alluding to the popes buried here, ending with a wish to be laid near them himself, but which, in his humility and respect, he dared not aspire to:—

"HIC FATEOR DAMASUS VOLUI MIA CONDERE MEMBRA
SED CINERES TIMEO SANCTOS VEXARE PIORUM."

Round this cubiculum are fragments

GROUND PLAN OF THE PART OF THE CATACOMBS OF ST. CALLIXTUS CONTAINING THE PAPAL CRYPT.

A. Entrance.
B. Vestibule with scratched Inscriptions.
C. Chapel of the Popes.
a. Altar.
c. Inscription of P. Damasus.
b. Graves of the Popes.
D. Stairs leading to Gallery with
F, F, F, F, Cubicula, or Sepulchral Chapels, with Arcosolia, *a*, *a*, *a*, *a*.
G. Cubiculum of Sta. Cæcilia.
a. Arcosolium.
b. Portrait of Christ.
c. Paintings of SS. Urbanus and Cæcilia.
H. Gallery leading to the Cubiculum of S. Cornelius.

of torse marble columns, with Corinthian capitals, the base of one served probably to support a credence-table, and fragments of a sarcophagus of a later period. Opening out of the cubiculum of the popes, we reach by a narrow passage a larger crypt (G) of an irregular form, called the Cubiculum of St. Cæcilia, in which, under a wide arcosolium, is a sarcophagus (*a*) cut in the tufa, in which the body of that saint was deposited by Urbanus, after her martyrdom, and which it is known was removed by that general plunderer of the catacombs, Paschal I., to her ch. in the Trastevere, where it now lies (p. 147) under the beautiful statue by *Stefano Maderno*. On the side of this arcosolium are some curious paintings—one of our Saviour, in a circular recess (*b*), the head surrounded by a nimbus, where burned a lamp at the tomb of the martyr; on the adjoining wall (*c*) a full-length figure of St. Urbanus with his name, and above, of a Roman lady in

rich attire, most probably intended to represent St. Cæcilia. These paintings are now supposed not to be anterior to the 7th centy. From here we may explore numerous long galleries: out of that marked E E in the plan open several *cubicula* (F F), interesting for their paintings, chiefly referable to Baptism and the Eucharist, the fish being the principal emblem of the latter. In one of these crypts is a painting of four male figures with uplifted hands, each with their names, placed over an arcosolium; in another are representations of peacocks, the emblems of immortality; in a third, Moses striking the rock, and ascending to the Mount; in a fourth, a Grave-digger (*Fossor*) surrounded with the implements of his trade; in a fifth, the Good Shepherd, with the miracle of the paralytic taking up his bed; in a sixth, a Banquet of 7 persons, supposed to be the seven disciples alluded to in the 21st chap. of the Gospel of S. John. These paintings, as well as the greater part of the Catacomb, are referred to the last half of the 3rd cent. In a more distant cubiculum is a massive cover of a sarcophagus in marble, with sculptures at the angles of the Good Shepherd sitting under a palm-tree, on which stands a cock: the urn to which it belonged has not been discovered, but is supposed to have contained the body of Pope Melchiades (A.D. 313); the cover is roofed-shaped, not unlike one lately discovered in the painted tomb at the second mile on the Via Latina (see p. 76). In this cubiculum is a low seat or bench, with two higher ones, destined probably for catachumens and their instructors. In a seventh is a deep altar recess surmounted by an arch with rude mosaics, a branch of art of rare occurrence in the catacombs. Recently in another crypt have been discovered three large sarcophagi in marble, containing the bodies, which have been preserved under glass. The urns are of a good period of Christian art, probably of the 4th cent. One with masks at the angles of the cover has a bas-relief of a female in adoration (*Orante*), with a venerable bearded figure on either side; in this group some archæologists pretend to recognise the Virgin with SS. Peter and Paul. The second urn has a figure of the Good Shepherd, with the wave ornamentation of the pagan sarcophagi of the 3rd and 4th cent.: the space for the name of the deceased had never been filled up. On the third sarcophagus are early Christian reliefs of the often-repeated subjects—the resuscitation of Lazarus, Adam and Eve and the serpent, the miracle of the paralytic. The last chambers we shall notice are a large circular one without any paintings, out of which open 4 cubicula filled with graves—it is generally known as the Rotonda; and not far from it one that contains a curious memorial of Pope Damasus, a long inscription in verse in honour of S. Eusebius, but which is the more interesting as having the name of the person who cut it in two vertical lines, a certain Furius Dyonisius Filocalus; it is engraved on a slab of marble which had served at an earlier period for a very different purpose, a laudatory inscription to Caracalla by M. Asinius Sabinianus. The inscription of Pope Damasus is curious from its reference to the Heresy of Heraclius, during which Eusebius, who is designated simply as *Rector*, became a voluntary exile, retiring to Sicily, where he died. In the part of the cemetery nearest to the Via Appia, and which formed a separate one in earlier times, and the examination of which generally concludes the visitor's tour over the Catacomb of S. Callixtus, is the Chapel or Cubiculum of St. Cornelius: it is in the form of a square chamber, having over what constituted the altar a wide grave or *loculus*, from which the body of the saint was removed to Germany. This pope, who lived in the middle of the 3rd cent., suffered martyrdom at Civita Vecchia. Fragments of an inscription, with the letters NE . . . . . and . . . . . LIVS MARTYR, were discovered near the surface during the first excavations here, and at a later period, built into an adjoining wall, the fragment wanting to complete it as now seen—*Cornelius*

Martyr Ep. On the side walls are rude paintings of SS. Cornelius and Cyprian: the latter saint was not buried here, but his feast was celebrated on the same day. Before the cubiculum is a stumpy pillar, on which stood a lamp that was kept constantly burning before the shrine, the oil from which was sent as a most precious gift, in the middle ages, to sovereigns, as we see in the list of the relics bestowed by St. Gregory on Theodolinda, and bequeathed by her to the Cathedral of Monza (*Handbook of N. Italy*), where it is designated as *Ex Oleo Sancti Cornelii*. On the adjoining wall are rude paintings of S. Sixtus, who suffered martyrdom in this cemetery in A.D. 128, and a mutilated Damasian inscription.

Before leaving the cemetery of St. Cornelius the visitor will do well to examine two chambers beyond the Altar of the Martyr, in one of which are paintings of the Good Shepherd and other early Christian emblems; and afterwards to descend into the lower tier of galleries by the fine stairs, which traverse 3 tiers of these subterranean passages. In the lower or fourth story are several undisturbed *loculi:* on the marble slab closing one is the name of Rufina in Greek letters, and on another a Greek Cross beneath the name of the occupant. It is probable that the paintings in the upper part of this Catacomb date from the 2nd centy.; those at a lower level being of a later period, it being the custom of the early Christians to commence their excavations near the surface, and to extend them downward as the upper galleries became filled with corpses

The cemetery of S. Callixtus is of considerable extent, and consists of two higher tiers of galleries, with three intermediate lower ones or *entresols:* they are in general flat on the roof, and several are lighted by vertical shafts or *luminaria,* narrowing towards the surface, and funnel-shaped downwards, one illuminating at the same time two or more crypts. It appears to have been in ancient times one of those most resorted by pilgrims, and to have been considered with very particular devotion by the early Christians. Amongst these pilgrims, two from the diocese of Salzburg have left a very interesting diary of their visit to this catacomb in the 8th centy., which has guided Cav. de' Rossi in his curious researches on the sepulchres of the early popes.

On the opposite side of the Via Appia, in the vineyard behind the *Casale delle Pupazze*, is one of the entrances to the *Catacomb of Pretextatus*, the 2nd great Christian cemetery on the Appian; it is of considerable extent, forming the l. side of the road leading to the ch. of S. Urbano, and is celebrated in the history of the Martyrs, under the names of Pretextatus and Januarius, as that of Callixtus, of S. Callisti ad Sextum. Hitherto it has been little examined, but it offers the unique example of a large square crypt, covered with some of the finest early Christian paintings and arabesques, representing foliage and birds, and consists of brick, with a large *luminare* at the intersection of its arches. From some inscriptions it appears to date from the end of the 4th centy., and to have contained the remains of SS. Januarius, Agapetus, and Felicissimus, deacons of Pope S. Sextus, who suffered martyrdom here in A.D. 162. In later times 2 churches dedicated to SS. Tiburtius, Valerian, and Maximus, companions in martyrdom of Sta Cæcilia, were built over it. Excavations are now progressing with every prospect of interesting discoveries being made. In another part of this catacomb, but which appears entirely distinct, and separated from the Christian portion, some Mithraic paintings and inscriptions exist over 3 of its arcosolia. These paintings have been the object of much controversy amongst writers on Christian archæology.

The 3rd great Christian cemetery on the Via Appia is that of the *Catacombs*, properly so called, under the church of S. Sebastian, and which are noticed at p. 192.

Beyond the catacomb of Pretextatus, but separated from it by a cross-road that leads from the Appian to the ch. of Sant' Urbano, is the Vigna Randanini, in which was discovered in

1859 a Jewish subterranean cemetery. The entrance to this Vigna is nearly opposite to the ch. of S. Sebastian.

Jewish Catacomb.—There are 2 openings by which access can be had to this cemetery; the principal one, abutting to the road leading to S. Urbano, consists of an oblong atrium; the other by a flight of steps from near the Casale of the Vigna. The first is to be preferred. Here we descend into an oblong chamber open to the sky, but originally vaulted over, the floor being of white and black mosaic, the walls in *opus reticulatum*,* but subsequently cased over, and arcosolia pierced or built in it. There is every reason to suppose that this chamber formed a part of a pagan dwelling, added by the Jews to their cemetery at a time when this mode of interment was no longer forbidden by the Roman authorities. From this atrium, in which remains of a richly-decorated marble sarcophagus, with Jewish symbols, was found, and several graves sunk in the floor, a door opens into the purely subterranean portion of the catacomb, by a square chamber, in which are remains of a well, and of several graves and sarcophagi sunk in the floor. From this a low door leads into one of the principal galleries, cut of which open 6 square chambers or cubicula, one of which is very remarkable from the paintings of the seven-branched candelabrum on the roof and walls, and for a large white marble sarcophagus sunk beneath the floor, the bas-reliefs and other sculptures on which were gilt. This sarcophagus resembles in its style those of the 4th centy. Along the gallery are numerous loculi or graves, some with the seven-branch candelabrum scratched on the mortar with which they are closed. A lateral passage leads to several other square chambers, and to a large irregular open space, which has all the appearance of a real arenaria, or sandpit, as we have seen in the catacomb of S. Agnese (p. 342). A tortuous passage forms the continuation of the principal gallery, beyond which are several of those graves called *Cocim* by Rabbinical writers. They are sunk in the floor of the gallery, and at right angles with its direction. These cocim consist, like those in the atrium at the entrance, of several tiers of cells placed one above the other, each capable of holding a corpse. Farther on still is a very curious double cubiculum, remarkable for the paintings on the roof and walls of human figures, a female with a cornucopia, a winged Victory with a palm or wreath, genii, symbols of the seasons, birds, fruit, a caduceus, &c., but without a trace of Jewish emblems. Near here is the minor entrance to the catacomb, which opens towards the Via Appia, near the Casale of the Vineyard. It is preceded by an oblong atrium, round which are raised benches or seats, probably for the persons who attended the dead to their last resting-places.

The inscriptions on marble slabs that have been discovered amount to nearly 200. Not one of a Pagan or Christian character has been hitherto met with: about two-thirds are in Greek letters, although generally expressing Latin words; the remainder in Latin. When they refer to the occupations of the deceased, it is always to functionaries of the synagogue, such as rulers (*αρχοντες*), scribes (*γραμματει*), &c.: and many proper names unmistakably Hebraic, as all the emblems are—the seven-branched candelabrum, the lulab, &c. Not a single trace of the Hebrew character has yet turned up; only one gives a clue to a date, and this of the Consulate of Avienus in A.D. 502. From the vast quantity of marble fragments, it is evident that this catacomb had been rifled of its valuable contents, and at repeated periods. Most of the inscriptions were displaced: they are now fixed on the sides of the galleries near the places where they were dug up.

The absence of every Christian emblem, the numerous representations

* This species of construction, described by Vitruvius, consists of a facing, on an ordinary stone or brick wall, formed of prisms of volcanic tufa, arranged obliquely so as to resemble a net-work.

of undoubted Hebrew symbols met with, and the designation of the offices in the synagogue, show that this cemetery belonged exclusively to the Jews, and who we know inhabited in considerable numbers the nearest quarter of Rome about the Porta Capena and the Valley of Egeria, as noticed by Juvenal in speaking of the journey with his friend Umbricius :—

> Nunc sacri fontis Nemus, et delubra locantur Judeis.—Sat. iii.

The only other Jewish cemetery discovered about Rome was on the side of the hill outside the Porta Portese: it was explored by Bosio, but all trace of it has been lost. It was also near a Hebrew quarter, the Jews during the first two centuries of our era having inhabited the Transtiberine quarter of the Eternal City.

In another part of the Vigna Randanini, a large Pagan Columbarium has been opened; it resembles other sepulchral monuments of this class. From the inscriptions found over the cinerary urns, it dates from the early period of the Empire—the most interesting belonging to Liberti of members of the Junii Silani, a celebrated senatorial family.

Not far from the modern entrance to this Catacomb has been discovered the entrance to a smaller one, which appears to be entirely detached from it. It is excavated in the declivity of a rising ground, preceded by a handsome atrium or vestibule in Opus Laterizatum, and which Cav. di Rossi supposes to have been the original Cemetery of Domitilla. It opens into a gallery having chambers on either side, in which were originally sepulchral urns, all of which have disappeared, and on the walls of which are paintings in an excellent style, representing urns, foliage, and human figures, in the style of those discovered in the Villa of Livia on the Via Flaminia (see p. 429). There are few Loculi excavated in the walls. The same learned authority supposes this portion of the cemetery to be of a very early period; Cav. di Rossi has arrived at the conclusion that the earliest mode of Christian burial was in sarcophagi placed in detached chambers, as in the Jewish cemetery (p. 348), and that the Loculi or narrow niches cut in the tufa rock were of a later time. Adjoining the Atrium is a smaller chamber over a well-mouth, and on the other side a large edifice in tufa construction leading to galleries pierced with the ordinary Loculi of the 3rd centy. It is probable that the vestibule of the cemetery of Domitilla was a schola or place of meeting used during the sepulchral ceremonies.

Catacombs of Saints Nereus and Achilleus, situated at a short distance from those of St. Callixtus, on the rt. of the Via Ardeatina, the entrance being close to the farm-buildings of Tor Marancia, where stood in Imperial times a rich Roman villa, probably of Flavia Domitilla, who lived in the reign of Commodus; during the excavation of which in 1827 by the Duchess of Chablais several works of art now in the Vatican Museum were discovered here (p. 219). The most ancient part of this cemetery appears to date from the reign of Trajan, and to have contained the remains of SS. Nereus and Achilleus, and of Petronilla, a Roman lady of the family of the Aurelii, by some erroneously supposed to have been a child of St. Peter's, from his designating her as his daughter in piety. Flavia Domitilla, who opened this cemetery, is supposed to have been the daughter or niece of Flavius Clemens, the first member of the Imperial family who suffered martyrdom. Domitilla afterwards retired to the island of Ponza, but returned during the reign of Trajan, bringing with her the remains of her servants Nereus and Achilleus, which she deposited here. Such is the account given by ecclesiastical writers; if true, this would be the most ancient Christian cemetery about Rome, and which is in some degree confirmed by the good style of its paintings, and of the masonry of the vestibule in the best form of Roman brickwork. It con-

sists of two principal tiers of galleries with as many lower and intermediate ones, a great part of which date from the 2nd cent. The entrance is from a handsome vestibule lately erected, in which we see some Christian inscriptions, and a marble sarcophagus found in a cemetery on the surface. From here we descend by a wide flight of steps into the galleries of the upper tier. These stairs are ancient, and the requent walling of the galleries, many parts of which were widened subsequently to their original excavation, is attributed to Pope John I. in the 6th cent., in order to render the entrance more easy to the numerous devotees who resorted to the tombs of the martyrs. Near the bottom of the stairs is a chamber ornamented with Christian emblems and arabesque ornaments, in which it is supposed Santa Petronilla was interred. One of the peculiarities of this cemetery is a very large *Lumiere*, which served to light one of the extensive sepulchral chambers on the lower tier, the floor of which is paved with marble slabs. Near to here was discovered a curious inscription to a certain Quintus Corelius, who was Prefect of Rome, and died in the reign of Tiberius; it is in handsome letters, but appears never to have been used for its intended purpose, perhaps from containing some errors of Latin; it was subsequently employed to close a Christian grave. It would be beyond our limits to notice even a tithe of the interesting objects here; we shall, therefore, only point to a few of the most remarkable. On the lower tier a circular chapel, or rather two semicircular apses, with a narrow intermediate gallery, on one of which is a painting of Christ, represented as a young man in the midst of the twelve Apostles. On the floor is a vessel containing scrolls of papyri; the seated figure on the rt. of the Saviour is considered to be St. Paul, that on the l. St. Peter. In the opposite apse is a representation of the Good Shepherd. In another chamber is an inscription to a certain M. A. Restitutus, and to his family *fidentibus in domino*, and in which the cubiculum is designated as an *Hypogeum*. In a third a representation of Orpheus, one of the few Pagan personages introduced into the Christian paintings, as symbolical of the charm of the word of God over barbarous nations. The painting of Elijah ascending to heaven from his chariot is not unlike the bas-relief of the same subject in the Lateran Museum, but, by a strange oversight of the artist, Mercury is represented at the horses' heads, which can be best explained by his having copied a pagan design. At each corner of this chamber are pilasters cut out in the tufa, covered with stucco, which had been painted; the painting on the vault has been supposed by Bosio and others to represent Christ. Not far from here, and on the walls of the gallery over an ordinary grave, is a curious representation of the Virgin and Child, to whom 4 of the Wise Men are bearing gifts, 2 on each side: it is supposed to date from the end of the 2nd cent.; if so, to be the most ancient representation of the Mother of Christ; much importance has therefore been attached to this painting by the advocates of early Mariolatry. The reader will remark that 4 Magi are here represented, contrary to the generally supposed number 3; but as we have seen in the Museum of the Lateran, the number differs in the early Christian paintings and bas-reliefs, although that of 3 * is the most general. The visitor will observe how frequently Greek inscriptions occur in this catacomb, and, what is singular, the frequent employment of Greek letters in the spelling Latin words. The cemetery of SS. Nereus and Achilleus was very carefully examined by Bosio, who spent a long time in it, and who, having lost his way in its labyrinths, describes the precautions he took to avoid a repetition of such an occurrence. In some of the chambers may be still seen his name written on the walls, as well as that of d'Agincourt, who was also an indefatigable explorer of the Roman cemeteries. These Catacombs are ex-

* The earliest written authority for this number is S. Leo the Great, in the middle of the 5th century, although earlier Christian sculptures represent 2, 3, and 4.

cavated in the most recent volcanic deposits of the Campagna, which here is very abundant in crystals of decomposed leucite. In some parts of the lower galleries may be seen projections of the older red lithoid tufa, similar to that of the Tarpeian rock.

In the space between the Via Ardeatina and the Via Ostiensis are numerous Christian excavations: the two most remarkable, of Sta. Lucina, or, according to De' Rossi, of Sta. Commodilla, over which stands the Basilica of St. Paul's, and where the remains of the apostle were deposited after his martyrdom; farther on, near the Ponticello di S. Paolo, is another cemetery; and still farther that of SS. Zeno and Anastasius ad Aquas Salvias, over which are the churches of le Tre Fontane, noticed in our description of those edifices (p. 183).

There are few of the catacombs on the rt. bank of the Tiber of much interest for their extent, their monuments, or associations, if we except those of the Vatican. This was owing to the smaller amount of population in the Transtiberine district in ancient times; and to the geological nature of the soil, composed of marine marls, sands, and gravel, much less adapted for the purposes of excavation and of interment than the light, porous, and consistent volcanic tufa which forms the greater part of the Campagna on the opposite bank of the river. On the rt. side of the Via Ostiensis, and at a short distance beyond the modern Porta Portese, is the Cemetery of St. Pontianus, excavated for the most part in the gravel-beds; it is chiefly remarkable as containing what has been supposed to be a Christian baptistery, from a stream of water running through it, the channel of which had been diverted into a reservoir to form a font. Behind the latter is painted on the wall a cross with flowers and leaves, and two candlesticks. On the arch over the font is a representation of the Baptism in the Jordan, probably of the 6th cent. The cemetery of Abden and Semen appears to form a portion of that of Pontianus; those of St. Julius, and of Santa Generosa, on the same road, are distinct excavations. Farther on, and high above the road, and here in the volcanic tufa, is the cemetery of Santa Passera, of inconsiderable extent; beyond the Porta di San Panerazio, the ancient Porta Aurelia, stands the church of S. Panerazio (p. 182); over the cemetery of Calepodius, and on the side of the Via Aurelia, a few hundred yards beyond the new entrance to the Villa Pamfili-Doria, that of S. Agata. It is well known that a cemetery existed at the foot of the hill of the Vatican, which acquired great celebrity as the place where St. Peter's remains were deposited after his crucifixion on the neighbouring height of S. Pietro in Montorio, and over which Constantine at the commencement of the 4th cent. erected the basilica in his honour which has since become the most magnificent edifice of the Christian world. The cemetery of the Vatican is over a more ancient one, the latter offering an almost unique example of being excavated in the marly strata; it must therefore have been of very inconsiderable extent. There are some sepulchral excavations on the Via Triumphalis, near the Monte Mario, but it is doubtful if they are Christian.

§ 35. Plan for visiting the Sights of Rome in 8 Days, according to Local Arrangement.

To furnish to the traveller a greater facility for exploring the *Mirabilia* of Rome, we shall conclude our description of them by arranging the different objects in topographical order. We have already alluded to the disadvantages of a work written on this plan, and pointed out the objections to the attempt to lionize Rome in a given number of days, on the prin-

ciple laid down in certain guide-books. Upon these points the traveller will no doubt form his own judgment independently of books. By describing the monuments of Rome on a classified system, we have enabled him to select those that may most interest him; and by now supplying a topographical index, with references to the pages where each is noticed, he will be able to portion them off into districts, and visit them according to his own convenience, and to the time at his disposal.

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ENVIRONS
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The Via Appia.

This is one of the most interesting excursions from Rome, and one of those most easily accomplished, the ancient road being now open for carriages in its entire extent, from the city gates to Albano. For the casual visitor a few hours will suffice; but the antiquarian traveller will find matter for several visits, in the many curious monuments and inscriptions which line this *Regina Viarum*, between the Porta di San Sebastiano and Frattocchie, in an extent of nearly 11 Roman miles.

The Via Appia was one of the most celebrated lines of communication which led from the capital of the Roman World: it was commenced A.U.C. 441, or B.C. 312, by Appius Claudius Cæcus, the Censor. At first it only extended to Capua, but was afterwards prolonged to Brundusium, and became not only the great line of communication with Southern Italy generally, but with Greece and the most remote Eastern possessions of the Roman Empire.

qua limite noto
Appia longarum teritur Regina Viarum.
Stat. Sylv. II. 2.

Until the reign of Pius IX. the greater part of the Via Appia, beyond the tomb of Cæcilia Metella, or between the 3rd and 11th m., was almost confounded with the surrounding Campagna, and only marked by the line of ruined sepulchres which form such picturesque objects in that solitary waste: it was reserved for the present Pontiff, aided by the late Commander Jacobini, his enlightened Minister of Public Works and Fine Arts, to lay it open in the most interesting part of its extent to the study of the archæologist. Commenced in 1850, the works of excavation were completed in 1853, under the direction of the late Commendatore Canina, who published a most interesting work on the discoveries made, with detailed topographical plans and restorations of the principal monuments, one of the very important contributions made of late years to ancient topography by that lamented archæologist, and which ought to be in the hands of all those who wish to examine in detail this very classical locality.* Referring therefore to Canina's work for more ample information, we shall confine ourselves here to point out the most remarkable objects between Rome and le Frattocchie, near the site of the ancient Bovillæ.

It may not be unnecessary to inform the reader that the Via Appia commenced nearly 1 m. within the Porta Appia of the Aurelian wall, the modern gate of S. Sebastiano, at the Porta Capena, the position of which he will see marked on a wall—P C—about 300 yards beyond the modern Via di San Gregorio, corresponding to the narrowest part of the valley, between the Cælian and Aventine hills, crowned respectively by the Villa Mattei on the l., and the ch. of Santa Balbina on the rt. The distance from this point to the modern Porta di San Sebastiano is 1480 yards, being the space included between the more ancient wall of Servius Tullius and that of Aurelian.*

Leaving the Porta Capena, we soon after cross the *Maranna*, the ancient Aqua Crabra, which, entering the city near the Porta Metronia, after running through the valley of the Circus Maximus, empties itself into the Tiber near the opening of the Cloaca Maxima: beyond this and on the l. the modern Horticultural Gardens are supposed to occupy the site of the grove and Temple of the Camenæ, near which, in more ancient times, were the Fountain and Valley of Egeria, the site of Numa's interviews with that mysterious nymph. The locality is clearly fixed by Juvenal's description of the journey of his friend Umbricius and himself, in whose time the place appears to have lost all its romance, being inhabited by the lower orders, chiefly Jews—

Sed dum tota domus rheda componitur unâ,
Substitit ad veteres Arcus, madidamque Capenam;
Hic, ubi nocturnæ Numa constituebat amicæ.
Nunc sacri fontis nemus, et delubra locantur
Judæis. . .
In vallem Egeriæ descendimus et speluncas
Dissimiles veris . . . . *Juv. Sat.* III.

The site is further confirmed by a very ancient scholiast of Juvenal, who states, when commenting on the above verses, "Stetit expectans rhedam, ubi solent Proconsules jurare in Viâ Appiâ ad Portam Capenam, id est ad Camænas." Farther on still on our l. stands the ch. of San Sisto, the supposed site of the Temple of Honour and Virtue, founded by Marcus Marcellus, and mentioned

* La prima parte della Via Appia dalla Porta Capena a Boville, descritta e dimostrata con i Monumenti superstiti: Roma, 1853. 2 vols. 4to.

* Some recent topographers place the Porta Capena on the declivity of the Cælian, a few hundred yards higher up, bordering on the Villa Mattei.

by Cicero. Here the Via Latina separated on the l., and in the triangular space between it, the Via Appia, and the Aurelian Wall, are the tombs of the Scipios in the Vigna Sassi, the Columbaria of the neighbouring Vigna Codini, which are described at p. 75, and some substructions of ancient edifices and sepulchres on the opposite side of the road, in the Vignas Moroni and Casali. The Arch of Drusus follows, and 120 yds. beyond the Porta di S. Sebastiano on the rt. was found the 1st milestone of the Via Appia, which is now placed on the balustrade before the Capitol. It was in the space on the l. outside of the modern gate that the best authorities place the Temple of Mars, where the armies entering Rome in triumph used to halt; the descent being the ancient Clivus Martis mentioned on a beautifully cut inscription in the Galleria Lapidaria at the Vatican. Passing under the railway viaduct and crossing the Almo, the huge mass of ruin on the l. is supposed to be the sepulchre of Geta, and that on the opposite side of the road of Priscilla, the wife of Absacanthus, a minion of Domitian's, in front of which is the modern Osteria di Acquataccio: the tomb of Priscilla is surrounded by niches, which probably contained statues; the circular tower placed upon it is a mediæval construction. A few hundred yards farther, the modern Strada della Madonna del Divin' Amore, branches off on the rt.; at this bifurcation is the ch. of *Domine quo vadis*, so called from the tradition that it was here St. Peter in his flight from Rome met our Saviour, who to the above inquiry of the Apostle replied *Venio Romam iterum crucifigi*. On the floor of the ch. is a marble slab, with a fac-simile of the foot-marks of our Saviour, which are said to have been left upon the block of the road pavement on which he stood; the original, in white marble, is preserved amongst the most precious relics of the neighbouring basilica of San Sebastiano (see p. 192). After passing Domine quo vadis, the road leading to the Valle Caffarella, to the so-called Fountain of Egeria (p. 87), and the Temple of Bacchus (p. 33), branches off on the l.: the space which intervenes between this and the descent to the ch. of S. Sebastian is a kind of tableland, the centre of which corresponds to the second m. On the l. are the Columbaria of the Liberti of Augustus and of Livia, and of the family of the Volusii, in the Vigna Vignolini, and on the rt. of the Cecilii: behind the latter, in the Vigna Ariemendola, or Molinari, the best authorities place the site of the Temple or Ædicola of the Divus Rediculus. The *Casale dei Pupazze* on l. is built on the massive ruins of a tomb: the adjoining vigna stands over the Catacomb of Pretextatus; and nearly opposite is the entrance to the Catacombs of St. Callixtus, remarkable for the many interesting monuments of the early Christians lately discovered in them, especially the sepulchres of some of the popes of the 2nd and 3rd cents. It is known that the remains of St. Peter and of his immediate successors, which had been deposited in the catacombs of the Vatican, were removed by the Christians to these catacombs when the space over the former was converted into a circus by Nero, A. Severus, and Elagabalus. At the invasion of the Longobards most of the relics of the early Bishops of Rome interred here were removed by Pascal I., but the inscriptions were left behind, and it is by the discovery of these that the last resting-places of S. Fabianus, S. Cornelius, and several other early pontiffs, were ascertained in 1854. Beyond the Vigna dei Pupazze a road leads to the ch. of Sant' Urbano. On the descent to S. Sebastian are numerous sepulchral remains, that nearest the ch. belonging to the tomb of Claudia Semne. In the *Vigna Tandanini*, on the opposite side of the road, some curious tombs were discovered in May, 1859, communicating with a catacomb, on the walls and graves in which are numerous inscriptions of officers of the synagogue and representations of the seven-branch candlestick and other Hebrew emblems, showing that it belonged to the Jews. Most of the inscriptions found in it are in Greek

characters: no Christian emblem having been discovered is in favour of its Hebrew origin. In one of the cubicula a marble sarcophagus, with richly gilt bas-reliefs, was found. The Temple of Romulus and the Circus of Maxentius on the l. have been fully noticed already (pp. 43, 52). The 3rd milestone on the Appian corresponds to half way between the tomb of Cæcilia Metella and the eastern portion of the machicolated wall of the Caetani fortress. The ruined chapel of the Caetanis is interesting as one of the few Gothic edifices about Rome: it consists of an oblong nave, at the extremity of which are the ruins of an apse: there are traces of a circular wheel window in the opposite gable, and 6 pointed ones on each side: the roof is destroyed, but the spring of the arches shows that they were pointed and corresponded in number with that of the windows. The tomb of Cæcilia Metella is situated, as already stated, at the extremity of a lava current, which descended probably from near Marino, and which may be well seen in the numerous quarries of Capo di Bove, to the l. of the road, and from which a considerable portion of the paving-stone of the modern city is obtained. From this point the Via Appia runs almost in a straight line as far as Albano, its direction being very nearly S. 39° E. 1 m. beyond this, on the l., or close to the 4th m., on a modern pier, have been placed several fragments of sculpture, and an inscription belonging to the tomb of M. Servilius Quartus, which stood here: it was excavated by Canova. A few yards beyond this on the l. is a very interesting bas-relief, placed upon a modern pedestal, supposed to represent the death of Atys, the son of Crœsus, killed in the chace by Adrastus; the sitting figure is Crœsus, before whom Adrastus is kneeling, the body of Atys borne behind, and followed by the Fates, emblematical of his destiny as predicted to the father in a dream. This bas-relief, one of the most interesting discoveries during the late excavations, was evidently the ornament of a sepulchral monument; and as it is well known, as stated by Tacitus, that it was at the 4th m. on the Appian, and consequently near this spot, that Seneca was murdered in one of his villas, by order of Nero, there is reason to suppose that the tomb of the philosopher was here, and, as no inscription would have been permitted to be placed upon it during the tyrant's lifetime, that this bas-relief, emblematical of the instability of life in the midst of the greatest apparent prosperity, and of the unerring hand of destiny, was placed on the tomb of Seneca, who, as Solon did of old by Crœsus, endeavoured to reform the mind and ways of his imperial pupil. Beyond this interesting site is the sepulchral inscription in verse of the sons of Sextus Pompeius Justus, a freedman of one of the Sexti, descendants of Pompey the Great: close to it are the ruins, in the form of two massive fragments of wall, of a small temple supposed to have been dedicated to Jupiter, where numerous Christians suffered martyrdom. This temple, which might have been easily and appropriately converted into a ch. dedicated to the martyrs who had suffered near it, was despoiled by Prince Torlonia, the owner of the soil, in 1850, before the government excavations were commenced, in order to remove its granite columns to adorn his tasteless villa on the Via Nomentana. From this point we enter on a real street of tombs, which continue uninterruptedly for nearly 4 m.: between the 4th and 5th m. the most remarkable are—on the rt. a cippus raised to Plinius Eutychus by Caius Plinius Zosimus, probably the favourite freedman of Pliny the younger, who speaks of him in one (lib. v., let. 19) of his letters; then comes the tomb of Caius Licinius, and still farther a Doric tomb, a very ancient republican construction in peperino, with bas-reliefs representing a warrior and warlike instruments; and one of a later period to several members of the family of the Secundini, an inscription on which is curious —TITO . CLAVDIO . SECVNDO . PHILIPPIANO . COACTORI . FLAVIA . IRENE . VXORI INDVLGENTISSIMO; from which it would appear that the deceased was

a tax-gatherer, and the best of husbands, in modern lapidary phraseology; the monument is probably of the time of Trajan; – of Rabirius Hermodorus, of Rabiria Demaris, and Usia Prima, a priestess of Isis, with bas-relief portraits of each; and a little farther another republican monument in peperino, of a very early style. but without an inscription. After passing the 5th m., on the rt. is a circular mound, on which stands a modern tower, and a short way beyond 2 larger ones, surrounded by a basement of blocks of peperino, which Canina supposes to be the tombs of the Horatii and Curiatii, where antiquaries place the Fossa Cluilia, raised by the Romans in their contests with the Albans: their form and construction are very different from the sepulchres of the Imperial period; they resemble some of those decidedly Etruscan, such as the Alsietian mound tombs near Monterone on the road to Civita Vecchia, whilst their position corresponds exactly with the distance from Rome where we are told by Livy those heroes fell; in which case the level ground behind would be the site of the entrenched camp of the Albans in their attempt to oppose the progress of the Romans under Tullus Hostilius. This appears to have been subsequently converted into an Ustrinum, or open space where human bodies were consumed, some fragments of its enclosing wall being still visible. On the opposite side of the road, and extending considerably in every direction, is a large mass of ruins, formerly confounded under the denomination of Roma Vecchia, but which are now considered to have formed a large suburban villa belonging to the Quintilii, and afterwards to the Emperor Commodus. The huge pyramidal ruin on the l. near this, called without any foundation the Sepulchre of the Metelli, is at the same time one of the most picturesque objects on the Via Appia, the most remarkable from its massive solidity: the narrow pedestal on which the great mass is supported, like a mushroom on its stalk, is owing to the large blocks of stone which formed the outer part of the base being carried away in more recent times for building purposes. Near this is an inscription of a member of the family of Cæcilii, in whose sepulchre, as we are told by Eutropius, Pomponius Atticus was buried, near the 5th m. on the Appian; and close to it of the Terentii. the family of the wife of Cicero, intimately allied with that of P. Atticus. Between the 5th and 6th m., on the l., are the memorials of Sergius Demetrius, a wine-merchant (Vinarius), who lived in the Velabrum, of Lucius Arrius, and Septimia Galla. At the 6th m. is one of the most remarkable ruins on the Via Appia, the large circular sepulchre called *Casale Rotondo*, of such huge dimensions, that not only there is a house and farm-buildings, but an olive-garden, upon its summit. Recent excavations have led to the discovery of several fragments of sculpture and inscriptions, one bearing the name of Cotta in fine large letters. There is reason to believe that it was erected to Messalla Corvinus, the historian, orator, and poet, the friend of Augustus and Horace, one of the most wealthy and influential of the great senatorial families of the time—

. . . . . Cotta
Pieridum lumen, præsidiumque fori.
Maternos Cottas cui Messallasque paternos
Maxima nobilitas ingeminata dedit—
Ovid. Epist. xvi.—

who died in the 11th year of our era, by his son Marcus Aurelius Messallinus Cotta, who was Consul A.D. 20. The inscription on it has been thus restored by the late Cav. Borghesi—M. AURELIUS M. F. M. COTTA, MESSALLÆ CORVINO PATRI. The tomb was one of the most colossal outside the gates of Rome: as it now stands, it is 342 Eng. ft. in diameter, or one-third more than that of Cæcilia Metella; it is built of small fragments of lava, embedded in a strong Pouzzolana cement in the centre, bound together by large blocks of travertine, and was cased in a coating of the same stone, and covered with a pyramidal roof formed of slabs so sculptured as to imitate thatch or tiling, over which rose a lantern. ornamented with bas-reliefs, tripods, cornice-

marks, &c.; the base was formed by huge masses of the same material, and the whole monument surrounded on the side of the Campagna with a wall of peperino, on which stood pedestals and cippi, which probably supported ornamental vases and statues. Some fine specimens of sculpture were found near it; amongst others, a short column, which probably formed a pedestal for a statue, with a circular bas-relief of Tritons and marine animals of beautiful design. All these fragments of sculpture have been placed on the face of a high wall close to the huge sepulchral pile, arranged according to Canina's restoration of the monument, where they are seen to advantage. In front of the tomb are remains of hemicycles for seats, or resting-places, for travellers on the side of the Via Appia. The view from the summit of this tomb is one of the finest over the Campagna and the Alban hills. Beyond Casale Rotondo stood, on the rt. the tombs of P. Quintius, Tribune of the 16th Legion; of a Greek comic actor; of Marcus Julius, a steward of the emperor Claudius; of Publius Decumius Philomusus, the inscription being flanked by what might be called an *armorie parlante*, 2 well-executed bas-reliefs of mice; and of Cedritius Flaccianius, a military Tribune: whilst on the l. are the Torre di Selce, a tower of the middle ages, erected upon a huge circular sepulchre belonging to some great unknown; the tombs of Titia Eucharis, and of Atilius Evhodus, a seller of ornaments of female attire, who had his shop on the Sacra Via: the inscription on it is entire and curious; it appeals to those who pass to respect it, with an eulogium of the deceased MARGARITARIUS DE SACRA VIA, and the designation of the persons who were to be interred in it. Between the 6th and 7th m. the road descends, and deviates slightly from the straight line, to avoid the too rapid descent, and to follow the escarpment of the lava-current at a higher level. It would appear, however, that in the origin the road followed the direct course, as indicated by some more ancient tombs which are seen on the l.; the large semicircular ruin on the l. is supposed to have been an Exhedra or resting-place for wayfarers, erected probably when Vespasian or Nerva repaired the road. Between the 7th and 8th m. there is no tomb of any note; the large circular mound on the rt. is probably of the republican period. Corresponding with the site of the 8th m. are considerable masses of ruins, and particularly several columns in an early Doric style and of Alban peperino, surrounding a portico, which, from the discovery of an altar dedicated to Silvanus, is supposed to have been the area of that divinity raised during the republic. In the space between the area of Silvanus and the neighbouring large circular mound faced with blocks of Alban stone, stood the temple of Hercules, erected by Domitian, and to which Martial alludes in several of his Epigrams; the more ancient Ædicula of Hercules, near which it stood, was probably in the area of Silvanus. Behind the temple was the villa of Bassus, and further on and on the same side that of Persius, of which there are some walls standing. A few yards farther is an inscription to Q. Cassius, a marble-contractor (*redemptor*); and beyond and on the l. of the road the only tomb bearing an inscription is that of Q. Veranius, possibly the same who was consul A.D. 49, and who died in Britain A.D. 55; the ownership of the high ruin called the Torraccio, with a shepherd's hut on the summit, near it, has not been ascertained. Exactly corresponding with the site of the 9th m., and on the rt. side of the Via Appia, is a considerable ruin supposed to be the tomb of Gallienus, and in which at a later period was buried the Emperor Alexander Severus, who died at the neighbouring *Mutatio* or halting-place of the Tres Tabernæ. The mass of walls behind mark the site of the villa of Gallienus, which we know from Aurelius Victor was here. This site was excavated during the last centy., by Gavin Hamilton, an English artist settled at Rome, when the Discobolus, now in the Museum of the Vatican,

and several other good specimens of ancient sculpture, were discovered. The Roman station *ad Nonum*, or Tres Tabernæ, was close to this spot. From the tomb of Gallienus the road descends to the torrent of the Ponticello, beyond which stood the 10th milestone; the most remarkable sepulchre in this space being on the rt., a massive circular one, like those of the Horatii and Curiatii, and for its size one of the most remarkable on all the road we have described: it marks the S.E. limit of the Agro Romano. From the Ponticello the Via Appia ascends gradually for the next m.: half way on the l. is a large round tomb of the Imperial period, decorated with columns and niches. About 150 yards beyond the place corresponding to the 11th m., and on the l., is a massive ruin, with a chamber in the form of a Greek cross in the centre, and with a pointed roof, which now serves as a dwelling for shepherds. The last monument of any importance before reaching le Frattocchie, where the recently excavated portion of the Via Appia joins that now forming with the Via Appia Nova, the post or direct road between Rome and Albano. It was near this latter sepulchre, and about 50 yds. beyond the mark of the 11th ancient mile, that was situated the S.E. extremity of the base-line measured by Boscovich and Maire, in 1750, by order of Benedict XIV., the other being the tomb of Cæcilia Metella. The length of this base-line was 13,090 English yards, or nearly 7½ m., the object of the measurement being to connect by a series of triangles the shores of the Adriatic and the Mediterranean, and to furnish data for a more correct topographical survey of the States of the Church.

The ancient pavement exists on a great part of the road we have travelled over for the last 8 m., and in many places with the sideway for foot passengers bordered by a parapet, especially between the 8th and 10th m. The blocks of *silex* employed for the pavement was obtained from the numerous quarries of lava which border the road on either side. It is in general much worn into deep ruts by the wheels of the vehicles that passed over it, so as to make it none of the smoothest for the visitor in his modern carriage. Traces of fountains, and semicircular *exhedræ* for the use of the Roman wayfarer, may be seen alongside some of the tombs. All the milestones have disappeared, but their positions have been carefully determined, adopting for the length of the Roman mile the distance between the Porta Capena and the spot where that bearing the inscription VIA APPIA. I. was discovered, and which, as well as a similar one found at the 7th m. on this road, have been removed to the balustrade in front of the *intermontium* of the Capitol.

It may not be out of place to mention that the whole expenditure for re-opening the Via Appia has little exceeded 3000*l.* sterling, in which has been included, not only the removal of several feet of earth and rubbish that had accumulated during so many centuries, but the erection of walls to defend it from the encroachments of the neighbouring landowners, many of whom (considering the ancient monuments as their property) threw difficulties without end in the way of the praiseworthy operation which by Commendatore Jacobini's and Canina's perseverance was so happily brought to a conclusion. It still remains to place many of the fragments of sculpture and inscriptions which have been discovered, in such a manner as to be more available to the antiquarian visitor, and to prevent their mutilation; and carry down the excavations to the level of the Via Appia of Imperial times; for there is reason to believe that a good deal of the road, formed of polygonal blocks of lava, as now exposed, is of a more recent date, and that the causeway over which Horace and Virgil, Augustus and Germanicus, travelled on their way to Brundusium, will one day be discovered, beneath the more barbarous work of the middle ages.

Tivoli, 18 miles.

There are few places in the environs of Rome which present so many objects of natural beauty as Tivoli and its surrounding valleys. The enjoyment of the excursion depends in a great measure on the time which the traveller can devote to it. It is not unusual to start from Rome at an early hour, visit the cascades and the temples, and return in the evening of the same day.* A hurried excursion of this kind will be scarcely satisfactory: the fine scenery about Tivoli cannot be properly explored in less than 2 or 3 days; and those who are desirous of visiting the classical sites among the neighbouring mountains will find it necessary to make arrangements for a still longer visit. The usual charge for a carriage to go and return in the same day is 5 to 6 scudi, exclusive of the driver's *buonamano*. Public conveyances start twice a day from the Piazza degli Orfanelli, performing the journey in 4 hours. Leaving Rome by the Porta S. Lorenzo, we soon pass the basilica of that name, cross the rly. to Ancona; and following the Via Tiburtina, at a distance of 4 m. from the city gate cross the Anio, the modern Teverone, by the *Ponte Mammolo*. This bridge, the ancient Pons Mammæus, derived its name from Mammæa, the mother of Alexander Severus, by whom it was repaired. In later times it was destroyed by Totila, and rebuilt by Narses in its present form. It was partly destroyed by the French in 1849. A new one is completed a short way lower down the stream. The Anio, or Teverone, which we here cross, rises on the frontier of the former kingdom of Naples; it separated Latium from the country of the Sabines, and falls into the Tiber 2 m. from Rome, below the Ponte Salaro. After crossing the river, an ascent of a mile brings us into the wide plain through which flows the torrent of Le Molette, descending from the group of hills of Santangelo and Monticelli—1½ m. after crossing which, by a gradual rise, we reach the Osteria del Fornaccio, and 2 large farm-buildings belonging to Princes Borghese and Torlonia. Before reaching this place some curious monticules of tufa and square mediæval towers are seen on the rt., bordering on the Anio, and in which are excavated the caverns or ancient quarries of Cerbara near the opposite bank. From Il Fornaccio a road branches off on the l., which leads to Monticelli, and the first 2 m. of which was the ancient Via Tiburtina, the modern road for the next 3 m. running more to the rt. At the 9th m. is the Osteria delle Capanacce, the highest point between the Anio at Ponte Mammolo and Ponte Lucano. About the 10th m. we pass over a considerable portion of the ancient road, paved with polygonal blocks of lava. Near the 12th m. is the Osteria of Le Tavernucole, close to which a column on the road-side marks the boundary between the Agro Romano and the territory of Tivoli. Before reaching Le Tavernucole are seen on the l., and at a short distance from the road, the extensive ruins of Castel Arcione, a mediæval stronghold which belonged to the family of that name. Having become, in the early part of the 15th centy., a resort of brigands, it was reduced to its present dismantled state by the people of Tivoli. The wooded region seen on the rt. beyond the Anio comprises the *Tenute* (farms) of Lunghezza and Castiglione, the former near the site of Collatia, the latter of the no less celebrated Gabii. It was not far from the 12th m. that the monument erected to Julia Stemma by her children, now in the Vatican Museum, was discovered a few years ago. The appearance of the counry alters near this, and the vegetation is less luxuriant, owing to the change in the geological nature of the soil, which from Rome has been entirely volcanic, whereas

* The gates of Rome are closed at 10 o'clock, and can only be opened on presenting a permission from (at present) the French military authorities.

we now enter on the Travertine region, which extends to the base of the Apennines. The view of the hills before us is very fine from hereabouts, and indeed all the way to Tivoli. The 3 low pointed hills on the l., capped with castles and villages, are Santangelo in Capoccia, on the site of Medullia, Poggio Cesi, and Monticelli, on that of Corniculum; whilst between the latter and Monte Gennaro, one of the highest peaks in this part of the Apennines, we discover Palombara, the ancient Cameria. About 1½ m. beyond Le Tavernucole, and close to the road, on the l. hand, is the *Lago de' Tartari*, so called from the incrusting quality of its waters, which produce the stone called *Travertine*, and deposit a calcareous coating on vegetable and other substances. The margin has been so much contracted by the deposits from the water that its surface goes on gradually diminishing in extent. Its sides are formed by large masses of a coarse calcareous incrustation. Near this a road on the l. leads to Palombara and Monticelli; and another, a branch of the ancient Via Tiburtina, to Tivoli by the Ponte dell' Acquoria, the ancient Pons Aureus, but is superseded by the more recent one over the Ponte Lucano. 1 m. beyond the Lago de' Tartari we arrive at the bridge which crosses the canal that drains the lakes of *La Solfatara*, the ancient Aquæ Albulæ, and carries its sulphurous waters into the Teverone. The canal is 9 ft. wide and 2 m. long. It was cut by Cardinal Ippolito d'Este, whilst governor of Tivoli, in order to prevent the inundations and malaria to which the country was liable from the overflow of these lakes, the more ancient and tortuous emissary having been choked up. The water is of a milky colour: it runs in a strong current, and is always marked by a disagreeably-fetid smell of sulphuretted hydrogen gas. The lakes are about 1 m. from the bridge, and are filled with reeds and aquatic vegetables: the petrifying quality of the water is continually adding to the rocky margin around them. In the middle of the 17th cent. the larger of the two was a mile in circuit, but was so contracted that its greatest diameter, in 1857, was 2527 ft., that of the smaller one being only 233 ft. The floating masses of vegetable matter on its surface have been called "Isole Natante." The lake is mentioned by Strabo, who says that its waters were used medicinally, and that they were much esteemed in various maladies. Near it are the ruins of the Baths of Agrippa, frequented by Augustus and enlarged by Zenobia, in recollection of whom they are still called "Bagni di Regina." The water was examined by Sir Humphry Davy, who ascertained that the temperature was 80° Fahrenheit (in 1859 it had decreased to 72°, according to the observations of Professor Daubeny of Oxford, and of the Editor of the present work), and that it contains more than its own volume of carbonic acid gas, with a small quantity of sulphuretted hydrogen.* The sulphurous odour impregnates the air for a considerable distance, and the depth of water may be proved by the volumes of gas which rise to the surface a certain time after a stone thrown into it has reached the bottom. These lakes were once considered as unfathomable, but recent measurements have shown that their greatest depth does not exceed 185 English ft. Besides the principal lake, called Lago delle Isole Natante, nearest the road, there are 2 others; the largest, of Le Colonelle, is 185 ft. deep, communicating with that of the Solfatara, and which, from its higher level, furnishes the water to the baths. Out of the smallest lake issues the current which finds its way to the Teverone by the Canal d'Este. The classical traveller will look in vain for any traces of the grove of the lofty Albunea, or

* A more accurate examination of these waters was made by Dr. Viale Prela in 1857 ('Sulle Acque Albule presso Tivoli,' Roma, 1857), who found the temperature of the upper lake to be 75°, of the lower 72½° Fahr.; the greatest depth of the lower lake 162½ ft., of the upper one, or of Le Colonelle, 185; that each litre of water contained 2¼ grammes of solid matter, consisting of sulphate of lime, of muriates of soda and magnesia, of borate of soda, and a small proportion of organic substances; and the gases emitted to be carbonic acid and sulphuretted hydrogen, with a minute quantity of arseniuretted hydrogen.

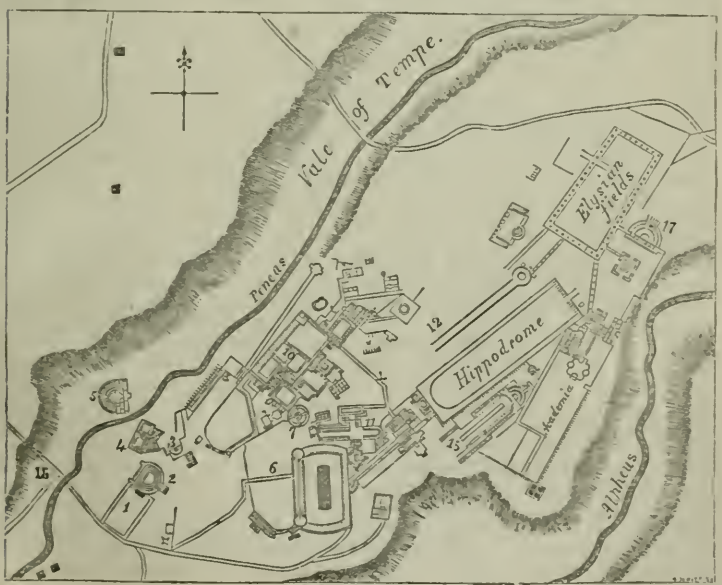
of the Temple of Faunus, which Virgil celebrates as the oracle of all Italy :—

"lucosque sub alta
Consulit Albunea; nemorum quæ maxima sacro
Fonte sonat, sævamque exhalat opaca mephitim.
Hinc Italæ gentes, omnisque Ænotria tellus,
In dubiis responsa petunt."—*Æneid* vii.

A road of ½ m. leads on l. from the bridge to the sulphureous baths, and another of 2 m. to the modern quarries of travertine, near the Osteria Nuova. A little more than 2 m. beyond the canal we cross the Anio by the *Ponte Lucano*, one of the most picturesque objects in the whole route, which G. Poussin has rendered celebrated by the well-known picture in the Doria Palace. The tomb of Plautius Lucanus, which adds so much to the peculiar character of the landscape, is one of the best preserved of the many sepulchral monuments about Rome. It is similar in form, although of smaller dimensions, to that of Cæcilia Metella, on the Via Appia. Like it, it stands on a square base, and is surmounted by mediæval fortifications of the time of Pius II. The decorated front, flanked by pilasters, although ancient, is posterior to the body of the tomb, which was erected in the year preceding our era (752 of Rome), by M. Plautius Silvanus, for himself and his wife Lartia, and his child by a former marriage, Urgularicus. It was subsequently used by his descendants, one of whom, Tiberius Plautius Silvanus, served in Britain, and died in A.U.C. 829, as we see by the long inscription on its eastern side. The entrance to the sepulchral chamber was from behind. Near this bridge, at Barco, and in different parts of the plain between the road and the Anio, are the quarries from which ancient Rome derived her supplies of travertine. Those that supply the modern city are along the modern road. The piers of the Ponte Lucano and 2 of the arches are ancient, but are not remarkable for their masonry. A short distance beyond the bridge some ruins may be seen in a garden on the rt., supposed, by Canina, to have belonged to the approaches to the Villa Adriana, on one of which is a mutilated bas-relief of a man and horse, called by the local ciceroni Alexander and Bucephalus. Farther on, the old road, the Via Constantina, proceeds to the l. in a direct line to Tivoli, the more modern one passing to the rt.: from the latter the road to Hadrian's villa branches off; the carriage-road ascending to the town amidst plantations of gigantic olive-trees. Near the foot of this ascent may be seen some portions of an ancient road that led from Gabii to Tibur. The rise from the Anio to the hill on which Tivoli is built is well managed. The road, about 1½ m. in length, with an ascent of 650 ft., was made by the Braschi family in the last centy., and who, during the pontificate of Pius VI., the founder of their fortunes, purchased large possessions in the vicinity. As the traveller will probably return by the carriage-road, arriving he will do well to leave the vehicle where the old road to Tivoli branches off on the l.; ascending the latter he will see on the side an inscription of the time of Constantine relative to its repairs, and be able to visit before reaching the town (in a vineyard) on the rt. the circular edifice called the Temple of la Tosse, higher up the iron-works and the villa of Mecænas, the cathedral, &c.

Villa of Hadrian (Villa Adriana) (to be seen by an order to be obtained at the palace of the duke of Braschi, its owner, at Rome). This villa is situated on the plain at the base of the hill of Tivoli, and was built from the emperor's designs, in order to include in one spot all he had seen most striking in the course of his travels. It covered a space said by the Roman antiquaries to be from 8 to 10 m. in circuit; when first built it must have been more like a town than a villa. Nothing in Italy can be compared to its imposing ruins. It contained a Lyceum, an Academy, a Pœcile in imitation of that at Athens, a Vale of Tempe, a Serapeon of Canopus in imitation of that at Alexandria, a stream called the Euripus, Greek and Latin Libraries, Barracks for the Guards, a Tartarus, Elysian Fields, and

numerous temples. Hadrian was residing here when he was seized with the illness of which he died at Baiæ. The villa is supposed to have been ruined during the siege of Tibur by Totila: for many centuries subsequent to that event it was plundered by the Romans, who converted its marbles into lime, and removed its statues and columns to adorn their palaces and churches. The most remarkable ruins are the following:—The entrance-gate and the alley of trees beyond are supposed to occupy the site of the portico (1), which leads to the *Odeum*, or *Greek Theatre* (2), one of three which formerly existed in the villa. The seats, the corridors beneath them, and a portion of the proscenium are still traceable. The modern casino is supposed to stand on the *Nymphæum* (3), on the l. of which, and extending towards the valley and the Peneus which runs through it, is a confused mass of buildings called the *Palestra* (4). On the opposite side of the river are the remains of the *Latin Theatre* (5). Crossing the olive-garden to the rt. we arrive at the *Pœcile* (6), built in imitation of that at Athens, described by Pausanias. The lofty reticulated wall of the portico, nearly 600 feet in length, is still standing, the most remarkable, perhaps, of all the ruins of the Villa Adriana. At its eastern extremity is a circular-building, to which the name of *Scuola* (7) has been given by Canina, but which is more generally known by the designation of the *Hall of the Seven Philosophers*, with 2 niches for statues, supposed to have been lined with slabs of porphyry. *Teatro Marittimo*, from the discovery of a mosaic with



Villa Adriana.

1. Portico. 2. Odeum. 3. Nymphæum. 4. Palestra. 5. Latin Theatre. 6. Pœcile. 7. Scuola. 10. Imperial Palace, with Temples of Diana and Venus, and Libraries. 11. Stadium and Thermæ. 12. Passage to the Tartarus. 15. Serapeon of Canopus. 17. A second Theatre. 18. Roads from Rome and Tivoli.

representations of sea-monsters on the pavement. The beautiful statue of the Faun, in rosso antico, now in the Capitoline Museum, was discovered here. On the l. of this latter are some ruins called the *Greek and Latin Libraries*. Beyond the Hall of the Philosophers, are two semicircular buildings, called the, 9. *Temples of Diana and Venus*, probably, at least the latter, baths, and at their S.E. extremity the Temple of Castor and Pollux or of Bacchus. *Imperial Palace* (10), a name given to an extensive ruin apparently of two stories: in the lower one are some remains of paintings, with crypts or cellars. The upper story has a large quadrangular portico. Near this is a long line of arches divided into 3 floors, probably the dwelling of slaves or servants. Upon it rise the ruins called the *Palace of the Imperial Family*, opposite to which is a large circular hall, belonging to a block of buildings called The *Thermæ* (11), the roof of which is well preserved, and has some fragments of stucco reliefs. Returning to the Pœcile (5), and traversing the great square space in front, in the centre of which are traces of a *piscina*, are the *Barracks of the Prætorian Guard*, a number of chambers of two and three stories, called the *Cento Camerelle*, with remains of galleries on the outside from which they were originally entered. On the rt. of the barracks is the great square, nearly 600 ft. in length, supposed by some antiquaries to be the site of the Circus or Hippodrome. Following a terrace towards the Thermæ, and bordered on the l. by large vaulted chambers, we arrive at an oblong depression surrounded by ruins; this was the *Serapeon of Canopus* (15), in imitation of the edifice bearing the same name at Alexandria. The oblong Atrium in front is supposed to have been filled with water, as several conduits and covered channels may be seen behind the temple. Some chambers called the apartments of the priest, and a semicircular gallery with a painted ceiling, are still standing. The works of art discovered among these ruins are preserved in the Egyptian Museum of the Vatican. Beyond the Serapeon are the ruins of the Accademia, and of another *Theatre* (17). On the l. of the circus is a fosse (12) leading to some subterranean corridors, supposed to be connected with the *Tartarus;* and the presumed site of the *Elysian Fields*. Still farther on to the l. is the *Vale of Tempe*, which has little resemblance to the famous vale of Thessaly, although a small stream is carried through it bearing the name of Peneus. Beyond the ruins of the Academy and the Roman theatre, and on the space between the valleys of the Peneus and Alpheus, which bound on either side the Villa Adriana, are confused ruins, to which the names of Prytaneum and Cynosargus have been given; and ¼ m. farther still, near the church of San Stefano, a large fragment of walls, known by the name of *Torre di Timone*, which is supposed to have formed part of the *Lyceum*, close to which are the ruins of a bridge or aqueduct upon a double tier of arches. The number of precious works of art discovered in Hadrian's villa add greatly to the interest of the spot: the beautiful mosaic of Pliny's Doves in the Capitol, many of the Pseudo-Egyptian antiquities in the Vatican, and numerous statues of the highest class, noticed in the account of these museums, were found among its ruins. It disputes with the Portico of Octavia the honour of having contained the Venus de Medicis, and many of the museums of the great European capitals are indebted to it for some of their most valuable treasures.

The ascent to Tivoli by the carriage-road, through a grove of olives, is picturesque. On the height on the rt. before reaching the gate are the ruins of the villa of Cassius. The principal entrance to the town on this side is by the Porta di Santa Croce, from the terrace near which, called the *Veduta*, and in front of the Jesuits' College and the Palazzo Santa Croce, there is a magnificent view over the Campagna.

Tivoli. *Inns:* La Regina, improved, although there is still much required to make it as comfortable as it might be; notwithstanding it is by far the best, and visitors will be able to obtain a fair

dinner at it.—La Sibilla, situated close to the Temple of the Sibyl, and with the best views of the falls, has only its situation to recommend it, for the fare and especially the sleeping accommodation are inferior. All the inns at Tivoli are so indifferent that parties will perhaps prefer to provide themselves with a cold lunch before leaving Rome, which they can eat more comfortably at the conclusion of their excursions under the shady avenues of the Villa d'Este, or on the terrace below the temple of the Sibyl, than at the dirty hostelries in the town. As regards its inns, Tivoli is far behind Albano and Frascati. By leaving Rome early, in the season when these excursions are made with most enjoyment, April and May, the visitor will have time to see everything of interest in the immediate vicinity of the town,, and to get back before dark.

The following itinerary of the principal objects of interest in the more immediate vicinity of Tivoli will occupy about 4 hours :—*Temples of Vesta and the Sibyl; Grotto of Neptune, tunnels of the Anio* cut through the Monte Catillo; *Ruins of the Villa of Vopiscus* and of the ancient Roman bridges; excursion on foot or on horseback by the *Chapels of St. Antonio* and the *Madonna di Quintiliolo* to the *Ponte dell' Acquoria*, returning to Tivoli by the ancient Via Tiburtina, and visiting the *Tempio della Tosse, the Iron-works*, and Roman ruins round the latter; the *Villa d'Este*, the *Ch. of S. Francesco*, and *the Cathedral*. Leaving the Villa d'Este on the return journey to Rome, the old Castle near the Porta di Santa Croce, and the Aqueduct at the Villa Braschi, can be visited. A quarter of an hour will bring us to the Villa Adriana, to go over the ruins of which will require above an hour, and by which the day's explorations will terminate. From the Villa Adriana the journey to Rome will occupy between 2 and 3 hours.

Tivoli, the ancient Tibur, a city of the Sicani, founded nearly 5 centuries before Rome, was one of the early rivals of the Eternal City, and was reduced to obedience by Camillus. The Roman historians tell us that the Sicani were expelled by Tiburtus, Corax, and Catillus, grandsons of Amphiareus, who came from Greece with Evander; and that the settlement derived its name from the eldest of these brothers. This circumstance is frequently alluded to by the poets :—

"Tum gemini fratres Tiburtia mœnia linquunt,
Fratris Tiburti dictam cognomine gentem,
Catillusque, acerque Coras, Argiva juventus."
Virg. Æn. vii. 670.

"Mœnia Tiburis Udi
Stabant Argolicæ quod posuere manus."
Ovid. Fasti, v. 74.

"Nullam Vare, sacrâ vite prius severis arborem
Circa mite solum Tiburis, et mœnia Catili."
Hor. Od. I. xviii. 1.

The classical associations of Tivoli have made it a memorable spot in the estimation of the scholar; its scenery inspired some of the most beautiful Lyrics of Horace, who has sung its praises with all the enthusiasm of a fond attachment :—

"Me nec tam patiens Lacedæmon,
Nec tam Larissæ percussit campus opimæ,
Quàm domus Albuneæ resonantis,
Et præceps Anio, et Tiburni lucus, et uda
Mobilibus pomaria rivis."—Lib. I. vii. 10.

He tells us that he often composed his verses while wandering among the groves and cool pastures of the surrounding valleys, and expresses his anxious wish that it may be his lot to spend his old age in its retreats :—

"Tibur Argeo positum colono,
Sit meæ sedes utinam senectæ :
Sit modus lasso maris et viarum
Militiæque." Lib. II. vi. 5.

In the early period of the empire Tibur was the favourite residence of many of the poets, philosophers, and statesmen of Rome, the ruins of whose villas are still shown in different parts of the valley. The epithet of "*Superbum* Tibur," given to it by Virgil, is still borne as the motto on the city arms; and Catullus and Propertius have commemorated the beauty of its position with a partiality scarcely less remarkable than that of Horace. Among the historical records of the city, we know that Syphax king of

Numidia died in its territory B.C. 202, 2 years after his captivity. He had been brought from Alba Fucensis to grace the triumph of Scipio, and was honoured, as Livy tells us, with a public funeral. Zenobia also, after gracing the triumph of Aurelian, spent the latter years of her life in the neighbourhood of Tibur, surrounded with all the pomp of an eastern princess. During the Gothic war, when Rome was besieged by Narses, Tibur was occupied by the troops of Belisarius. It was afterwards defended by the Isaurians against Totila, and treacherously surrendered by the inhabitants, whom the Goths repaid with such fearful barbarities that Procopius declares it impossible to record their cruelties. Totila, after being defeated in his attempt to take Rome, retired to Tibur, and rebuilt the town and citadel. In the 8th century it lost its ancient name, and assumed that of Tivoli. Its history during the middle ages is a continued record of sieges and struggles against the emperors and the popes. Among these, the most interesting to English travellers is the retreat it afforded to our countryman Adrian IV. and Frederick Barbarossa after the insurrection caused at Rome, in 1155, by the coronation of the emperor, who is said, by the cardinal of Aragon, to have issued a diploma exhorting the people of Tivoli to acknowledge their allegiance to his Holiness. At this period Tivoli appears to have been an imperial city independent of Rome, and to have been the frequent subject of contention between the emperors and the Holy See. In 1241 it was seized by Frederick II., assisted by the powerful house of Colonna, and was for some time the stronghold of the Ghibeline party. Tivoli appears to have been the headquarters of the Ghibeline chiefs until the cardinals assembled at Anagni elected Sinibaldo dei Fieschi to the papal chair under the name of Innocent IV. In the 14th century Cola di Rienzo made it his head-quarters during his expedition against Palestrina: he resided there for some days, and harangued the people in the square of S. Lorenzo. In the following century it was occupied by Braccio Fortebraccio of Perugia and the Colonnas. To control the people and reduce them to obedience, Pius II. erected the present castle.

Modern Tivoli is one of the most important cities of the Comarca. It is situated on the slopes of Monte Ripoli, supposed to have been so called from Rubellius, the proprietor of one of the Tiburtine villas. Its height above the level of the sea is 830 feet. The population of the city is about 6750. The chief interest of Tivoli is derived from its picturesque position, from the falls of the Anio, and from the ruins of the temples and villas which still attest its popularity among the rich patricians of ancient Rome. It has little modern interest. Its uncertain and stormy climate, and the number of deaths annually, which give a bad impression of its salubrity, are commemorated in the popular distich:—

> "Tivoli di mal conforto,
> O piove, o tira vento, o suona amorto."

Two of its churches, S. Andrea and La Carità, date from the fifth century Among the ancient edifices of the town the most important is the *Temple of* Vesta, although generally attributed to *the Tiburtine Sibyl*, a beautiful building of the best period of art, finely placed on the rock overhanging the valley of the cascades, on which is supposed to have stood the Arx of the ancient Greek colony, and from which in more recent times this part of Tivoli received the name of Castro Vetere; Nibby, however, contends that it is the Temple of Hercules Saxonus. It is a circular edifice, 21½ feet in diameter, surrounded by an open portico of 18 columns, 10 of which remain. They are of stuccoed travertine, of the Corinthian order, and are 18 feet high exclusive of the capitals, which are ornamented with lilies. The entablature is sculptured with festoons of flowers and heads of oxen: and the architrave bears the inscription L. GELLIO. L. The cella is composed of small polygons of tufa and travertine, and has two windows. Close to this temple is that now generally considered to have been dedicated

to the *Tiburtine Sibyl* (Sibilla Albunea). It is an oblong edifice of travertine, with an open portico of four columns of the Ionic order. It is now converted into a church dedicated to St. George. From the Temple of the Sibyl a pretty path, commenced by General Miollis, and greatly improved by the present Government, which has done much to render this lovely locality as accessible as possible to the visitor, leads to the Grottoes of Neptune and the Sirens, the two points from which the *Falls of the Anio* were seen, a few years since, to the greatest advantage. The water was carried over a massive wall erected by Sixtus V., and fell into the dark gulf called the Grotto of Neptune, producing by its contrast with the foam and spray of the cataract one of the most striking scenes of the kind. The inundation of 1826 completely changed the character of the cascade: a great portion of the wall of Sixtus V. was destroyed by the rush of waters, which swept away the church of S. Lucia and 36 houses on the l. bank of the river. It undermined the base of the rock below the temple, and made it necessary to divert the course of the river, in order to preserve it and the part of the town where it stands, from destruction. These changes have deprived the grottoes of much of their interest, but they are still well worth a visit for the purpose of studying the fine sections of the travertine rock.* The new Falls were formed by cutting two tunnels of 885 and 980 Eng. ft. through the limestone rocks of Monte Catillo, on the other side of the valley. This was ably executed by the Roman engineer Folchi, and the Anio was turned into its new channel in 1834, in the presence of Gregory XVI. The river falls into the valley in one mass from a height of about 320 feet. The effect of its cascade is scarcely inferior to that of the upper portion of the Falls of Terni. The catastrophe of 1826, by diverting the course of the river, laid bare the ruins of portions of two ancient bridges and several Roman tombs. The first bridge, at the eastern extremity of the town and highest up the river, was probably the Pons Valerius, over which the Via Valeria passed in its course up the valley. The subsequent works of Folchi for the new tunnels discovered the second bridge near their mouth: it is better preserved than the first, and may also have led to the Via Valeria; it is generally designated as the Pons Vopisci, from the name of the owner of the adjoining Roman villa, with which it appears to have been connected; some antiquaries suppose that it was ruined by the inundation which took place A.D. 165, recorded by Pliny. The cemetery near this ruin was discovered at the same time: it contained many sepulchral monuments; the most remarkable was that of Lucius Memmius Afer Senecio, pro-consul of Sicily, who died A.D. 107. Good walks have been cut on both sides of the valley leading to the different points which command the best views of the Falls. There is also a road leading, along the base of Monte Catillo, to the circular terrace constructed by Gregory XVI., from which was the finest view of the falls, and to the Oratory of St. Antonio, from where the older ones were best seen: and farther on to the Madonna di Quintiliolo, the best point for viewing the Cascatelle: a path along the margin of the valley amidst a grove of magnificent olive-trees, and from every point of which the views of the Lower Cascatelle are the finest, leads from the Madonna di Quintiliolo to the Ponte dell' Acquoria, where one of the massive arches of the Roman bridge by which the Via Corniculana crossed the Anio to reach Tivoli, is still in excellent preservation. A steep ascent from

* The illumination of the Grotto of Neptune, by means of torches and Bengal lights, is one of the interesting sights at Tivoli, and is usually undertaken by the master of the Albergo della Regina; the expense, varying according to the number of lights employed and the length of the exhibition, from 6 to 15 *scudi*. On returning from the grotto it is generally the custom to light up the cascade, which produces a fine effect, and afterwards the Temple of the Sibyl, which, thus seen from the ascent on the opposite side of the valley, is perhaps the finest part of this grand scenic exhibition. The grotto, cascade, and temple were thus illuminated for his Royal Highness the Prince of Wales on the 27th of April, 1859.

here leads to the lower part of Tivoli, by the ancient Clivus Tiburtinus, on which portions of the Roman road may be seen in good preservation. Near to where the Clivus Tiburtinus joins the Via Constantina, is the Tempio della Tosse, and higher up the Villa of Mecænas and the modern Villa d'Este.

After the objects already mentioned the most worthy of notice are the pretended Villa of Mecænas and the Tempio della Tosse, amongst the ancient; the Villa d'Este, the Old Castle, and the Cathedral, amongst the modern.

The Villa of Mecænas is the most extensive ruin about Tivoli; the name it now bears rests on no classical authority, and dates from the time of Pirro Ligorio. It is generally considered to have formed a portion of the lower porticoes which constituted the approaches to the great Temple of Hercules, that occupied a large portion of the space covered by the modern town, as we shall see the Temple of Fortune did at Prænestе. The present ruins consist of massive substructions, since converted partly into the iron-works, and of the remains of a square atrium, which was surrounded by a Doric portico, with a temple on the raised space in the centre. The Via Constantina, or road leading from the Ponte Lucano to Tivoli, passed under the long covered way or corridor now occupied by the forges and mills of the ironworks. These ruins were converted by Lucien Buonaparte into workshops, where large quantities of bars and other objects in iron are still manufactured. The visitor ought to ascend to the terrace over the works to enjoy the view of the valley, and from which a gate leads into the garden, round which may be seen the ruins of the Doric portico above mentioned.

The *Tempio della Tosse*, on the rt. of the Via Constantina, and a short way below the iron-works. The singular designation of Temple of the Cough appears to date from the 16th cent., and to be a corruption of the name of Turcia, a family of whom it was probably the sepulchre, and which, from an inscription relative to the repairs of the road, had existed here in the 4th cent., Lucius Arterius Turcius having executed this work in the reigns of Constans and Constantius. The Tempio della Tosse is a circular edifice covered with a dome having an opening to admit the light in the centre, like the Pantheon; around are circular niches—one, on the rt. of the entrance, has on its stuccoed walls traces of early Christian paintings representing the Saviour and the Virgin, which led some antiquaries to consider the edifice as a Christian temple. The general form and the style of the masonry bear so great a resemblance to the tomb of S. Helena, the modern Tor Pignatarra (see p. 405), that it is more probable it was intended for a sepulchral monument; and the best authorities now consider that it was erected about the same period as that of the mother of Constantine, and contained the ashes of the Turcia family. Although smaller in its dimensions, it is very similar in form, in its vaulted roof, and semicircular niches, with their intermediate open spaces, to the so-called Temple of Minerva Medica on the Esquiline in Rome (see p. 39).

The *Cascatelle*, a series of pretty cascades formed by the waters of the Anio, which are diverted from the main stream above where it enters the tunnel under Monte Catillo, and after they have served the purposes of the many mills in Tivoli, and the iron manufactories. The first and largest stream forms two cascades; the other those which issue from the Villa of Mecænas, and fall into the valley from a very considerable height. The effect of these cascades, contrasted with the brilliant vegetation which at all seasons borders them, the rich colouring of the massive brickwork of the villa, and of the town in the background, is one of the most beautiful amongst the many lovely landscapes of this splendid panorama.

Of the many villas of the Roman period which existed about Tibur, the sites of only a few can now be determined. The church of the Madonna

di Quintiliolo is built on the ruins of the *Villa of Quintilius Varus*, commemorated by Horace: its situation on the slopes of Monte Peschiavatori is one of the most beautiful that can be imagined: the ruins are of great extent, and the upper terrace commands a fine view of the Villa of Mecænas, the Cascatelle, and the Campagna of Rome, extending in fine weather to the sea. The magnificence of the villa is proved by the numerous statues, mosaics, and other works of art which have been found among its ruins, many of which have been already noticed in our description of the Vatican and other museums. The other villas which are known to have existed at Tivoli, and of which the local antiquaries profess to point out the sites, are those of Vopiscus, Piso, Cassius, Munatius Plancus, Ventidius Bassus, Fuscus, Propertius, &c. With the exception of the Villa of Cassius, many of the names given these ruins are merely conjectural, and it would be an unprofitable task to follow the speculations upon which, more or less, their authenticity depends. The walls which support the terraces of the supposed villas of Brutus and of Bassus are polygonal; and that of Fuscus, below the Strada di Carciano, is a fine specimen of Roman work, more than 100 ft. in length. At Carciano, under the Casino of the Greek College, are all that remains of the *Villa of Cassius*. The ruins of this noble villa are still very extensive, and have contributed largely to the principal museums of Europe. In the 16th century Cardinal Ferdinando de' Medici and Archbishop Bandini of Siena made considerable excavations and brought to light many beautiful specimens of ancient art. The researches of De Angelis in 1774 were still more important: the statues and marbles which he discovered were purchased by Pius VI. for the Vatican, and are justly classed among the valuable treasures of that museum. Nearly all the statues and busts in the Hall of the Muses at the Vatican were found here, together with many others which have been noticed in our description of the Museo Pio-Clementino. We have already mentioned the Villa of Vopiscus, near the modern cascades. There is no clue to enable us to discover where the Villa of Horace stood, although placed by the local ciceroni near the chapel of S. Antonio.

Near to the entrance of Tivoli, by the Porta Santa Croce, is the *Villa d'Este*, built in 1549 from the designs of Pirro Ligorio for Cardinal Ippolito d'Este, son of Alfonso II., duke of Ferrara: it belongs to the Duke of Modena as successor of that celebrated family. Though picturesquely situated, it is now in a great measure uninhabited. The casino, decorated with frescoes by Federigo Zucchero, Muziano, and others, represents events in the history of Tivoli. Its formal plantations and clipped hedges find few admirers after the natural beauties of the surrounding scenery; and the waterworks, called the Girandola, are now justly regarded as a strange perversion of taste in the neighbourhood of the grand cascades. Notwithstanding these defects, the beautiful ilexes and cypresses of the gardens make them a favourite resort of artists and of picnic parties, and the prospect from the terrace over the expanse of the Campagna is one of the finest scenes in Tivoli. Nothing can come up to the view of the setting sun on an April or May evening from this charming spot. The Casino and the gardens are liberally thrown open to the public. Near the Villa d'Este stands the church of St. Francesco, once a Gothic edifice, but entirely modernized in the interior, only the principal door, with a canopy over it, surmounted by the shield of a cardinal of the house of Anjou (1393), and a pointed arch under the gallery remaining, of the original architecture. Outside the Porta di Santa Croce is the College of the Jesuits, from the terrace in front of which, called *La Veduta*, opens one of the finest panoramic views over the Campagna, with Rome in the distance, and in fine weather even the sea in the background; a little way beyond this is the *Villa Braschi*, from which this splendid panorama is still more extensive. This villa, the property of the grand-

nephew of Pius VI., is built over the Aqueduct of the Anio Novus, which may be well seen in the wine-cellars beneath; those of the Anio Vetus and Aqua Marcia running at a lower level, close to the modern road leading to Carciano. The *specus* or channel, 9 ft. high by 4 wide, had become choked up with calcareous incrustations; where this has been removed its fine Roman brick-work lining may be seen.

Of mediæval Tivoli the most remarkable monument is the *Castle*, erected in its present form by Pius II.; it is near the Porta Sante Croce, and may be visited on leaving the town; it consists of an enclosure surrounded by five circular towers, which form very picturesque objects in the view of the town, from the road leading to Subiaco, and from that between Quintiliolo and the chapel of S. Antonio.

Beyond the Porta S. Giovanni, leading to Subiaco, about ½ m. distant, are the remains of a circular tomb supposed to be that of C. Anfestius Soter, a physician, whose inscription was found near the spot. About ½ m. farther, the road to Ampiglione, the ancient Empulum, passes under the arches of the Marcian aqueduct, where it crosses the valley, and near this the specus of the Anio Vetus is visible. Further on we see the magnificent arches of the Claudian aqueduct, surmounted by a tower of the middle ages, built by the Tiburtines as a defence against the attacks of the Orsinis, lords of Castel Madama: they are 45 ft. high and 25 ft. in span.

Travellers who are desirous of exploring the classical sites of the Sabine hills should make Tivoli their headquarters for some days, and arrange a series of excursions to the most interesting localities. It would be impossible within the limits of a work of this kind to describe the numerous objects of historical interest and natural beauty for which every valley in the neighbourhood is remarkable. Many of these sites are celebrated by Horace, and others still retain in their names and ruins the traces of cities whose origin is anterior to that of Rome. The most interesting excursions from Tivoli will be to Subiaco, up the valley of the Anio; to Licenza, and the site of Horace's Sabine farm; to Ampiglione, the ancient Empulum; to St. Angelo, Monticelli, and Palombara; and the ascent of Monte Genaro. The road to Subiaco, following for some miles the Via Valeria, is good the whole way, and practicable for carriages; but that to Licenza and the ascent of Monte Genaro must be accomplished for several miles on horseback or on foot. The pedestrian will find an endless source of enjoyment in the mountains around Tivoli, provided, as he now can be, with the excellent topographical surveys published by the French and Austrian Governments.

There is now a very good road from Tivoli to Palestrina by which this interesting town can be reached in 3½ hours; it passes near the Villa Adriana, and along the base of the hills, through a picturesque country, by way of *Passerano*, with its fine old castle, a fief of the Barberinis, near to *Gallicano*, and through *Zagarolo*; beyond which it joins the Via Labicana, or high road from Rome by La Colonna; from thence to Palestrina, 4 m. By means of this new road, practicable even for heavy carriages, the tourist can visit Palestrina without returning to Rome and going twice over the same ground.

Subiaco,

26 m. from Tivoli, and 44 from Rome. The road, which is very good for carriages, during the whole distance ascends along the rt. bank of the Anio. (A public conveyance leaves Tivoli daily for Subiaco on the arrival of the early coach from Rome.) On leaving Tivoli it runs round the base of Monte Catillo, presenting on its sides numerous fragments of ancient walls in *Opus reticulatum*. About 1 m. beyond the town, a portion of the Claudian aqueduct, consisting of several arches crowned by a square tower, spans the valley on the rt. leading to Ampiglione. At the 4th m. a bridle-road strikes off (on the l.) to *Santo Polo*, a mountain

village perched on the declivity of the Apennine above, and by which the ascent to Monte Genaro is most conveniently effected. Between the 5th and 6th m. from Tivoli, Castel Madama, a large village, rises on an eminence beyond the Anio, and soon after close to the road the ruined mediæval fortress of Sacco Muro, built on a monticule of volcanic tufa. Near this, but on the opposite side of the Anio, are seen some arches of the Claudian aqueduct spanning the torrent which washes the E. base of the hill on which stands Castel Madama; and a short distance farther, on the road-side, has been placed an inscription discovered here in 1821, recording the name of C. Mænius Bassus, præfect of the Fabbri (chief engineer) at Carthage, under Marcus Silanus, the father-in-law of Caligula, whose name is so often mentioned by Tacitus. The tomb of Bassus stood probably near this spot, judging from the numerous fragments of marble found around. At this place the geologist will remark a very interesting superposition of the semi-columnar volcanic conglomerate on the ancient travertine breccia of the valley of the Anio. At the 7th m. from Tivoli is *Vicovaro*, the ancient Varia, with a population of 3000 Inhab.; the road runs at the foot of the hill of travertine and calcareous breccia on which the village stands. Some portions of the ancient walls may be seen on ascending from the ch. of St. Antonio, on the roadside, to the town, of very fine construction, formed of huge oblong blocks of travertine, some of which measure 160 cubic ft. The style is entirely similar to that of the walls of the *Tabularium* at Rome, but more colossal in the dimensions of the blocks. In the upper town is a beautiful octagonal chapel, dedicated to St. James, in the Italian Gothic style of the 15th centy.; it was built for one of the Orsinis of the branch of the counts of Tagliacozzo, from the designs of Simone, a pupil of Brunelleschi, who, according to Vasari, died here when engaged on the work. The front turned towards the E. is decorated with small statues of saints; the interior has been modernized, except the Gothic pilasters in the angles, and the two Gothic windows on the sides. Vicovaro is a fief of the Bolognetti family, who have a large straggling palace in it, built on the ruins of a mediæval castle. 1½ m. from Vicovaro is the church and convent of *San Cosimato*, on a narrow elevated plateau between the rivers Licenza and Anio, and beneath which, at a considerable depth, the latter river runs in a most picturesque ravine: in the vertical cliffs of travertine which form its sides are several curious caverns, in one of which St. Benedict is said to have passed some time. From S. Cosimato a good road of 1 m. (on l.), after crossing the Licenza, leads to *Cantalupo Bardella*, on a hill, occupying the place of the *Mandela* of Horace; the large palace on the site of its baronial castle belongs to the Marquis of Roccagiovine. A short distance from San Cosimato, the Licenza (here called Petescia) torrent is crossed on a modern bridge near its junction with the Anio. Some very ancient sepulchral openings have recently been discovered near here, containing human bones, and numerous flint implements, remarkable for their careful execution, arrow-heads, knives, &c., with remains of domestic animals, and which are evidently anterior to the earliest period of Rome. The wide valley beyond the latter river, on the rt., is that of *Sambucci*, up which a bridle-path leads to *Cicigliano*, the ancient Cicelion, and from thence across a mountain pass to Genazzano. The mountains on the l. bank of the Teverone hereabouts are wooded. Opposite the 10th m. from Tivoli, and perched like an eagle's nest on a conical peak at a height of 2500 ft. above the river, is the village of *Saracinesco*, with 600 Inhab., in a most singular and inaccessible position. This town is said to have been founded by a colony of Saracens, after their defeat in the 9th centy. by Berengarius; and it is remarkable that many of the inhab. have preserved their Arabic names: several of the mountaineers in picturesque costumes seen at Rome during the winter, and who loiter about the Piazza

di Spagna, offering their services as painters' models, come from this village. The valley of the Anio was desolated by the incursions of the Saracens about the year 876, and there is no doubt that a party of the invaders formed a settlement on this spot, as the name occurs in an inscription of the year 1052, in a list of the possessions of the monastery of Santa Scolastica at Subiaco, now in one of the cloisters there, under the designation of *Saraceniscum*. The valley widens before reaching the Osteria of *La Ferrata* or La Spiaggia, the halfway halting-place between Tivoli and Subiaco; the village of La Scarpa ½ m. on l. 2 m. beyond this, and perched upon a hill on the l., is the village of *Roviano*, with a feudal castle belonging to the Sciarra family, to whom it gives the title of prince. From this point the valley bends to the S.S.E. as far as Subiaco. 1 m. beyond Roviano the *Via Sublacensis* separates from the *Valeria*, the latter branching off on the l., the former continuing along the rt. bank of the Anio to Subiaco. The Via Valeria, after passing by Arsoli, a fief of the Massimos, soon reaches the Neapolitan frontier at *il Passo di Ritorto* and *Cavaliere*, and continues through Carsoli, the ancient Corseoli, into the Abruzzi (see *Handbook for S. Italy*, Rte. 144). It is the most direct road from Rome to the lake of Fucino, but is to be travelled only on horseback or in the common cars of the country, as far as Tagliacozzo. The papal frontier-station is at the village of *Arsoli*. The road from Roviano to Subiaco is beautiful. On the l. bank of the Anio, nearly opposite to Roviano, is Anticoli, and near the river, and farther on, the village of Marano, a short way beyond which the road passes below *Agosta*, a picturesque village; before reaching which are the springs called *Le Sirene*, which burst in large volumes of bright crystal water from the base of the mountains: the ancients believed that they were derived through subterranean channels from the lake of Celano. Beyond Agosta, on a peak 3300 feet high, and apparently inaccessible, is the populous village of *Cervara*, close to the Neapolitan frontier, and on the opposite side of the Anio the towns of *Canterano* and of *Rocca Canterano* towering over it on the l., and out of the reach of the malaria which desolates the lower grounds in the autumn. Subiaco is seen for the first time from about here; nothing can be more picturesque than its position among the richly-wooded hills by which it is surrounded.

Subiaco (*Inns*: Locanda della Pernice, kept by Gori, very good, with a most attentive landlord; the L. dell' Europa, civil people. Very fair quarters for persons intending to make a stay at Subiaco may be procured in the suppressed convent or Casa della Missione, which has been fitted up comfortably by Francesco Malagricci, a civil and obliging man — *Col. A., April*, 1859. This house is not far from the Pernice), the ancient Sublaqueum (Simbruina Stagna), is the chief town of a *distretto* of the Comarca, with a population of 6330 souls. It derived its ancient name from the 3 artificial lakes of the Villa of Nero, below which (*sub lacu*) it was built. The modern town is more remarkable for the beauty of its situation, which can be seen from its *Public Walk*, than for any object of interest within its walls. The falls of the river below the town, the fine old castle on the summit of the hill, which for many ages was the summer residence of the popes, the magnificent forests of the valley, and the noble monasteries which have given it such celebrity in the ecclesiastical history of the middle ages, all combine to make it one of the favourite resorts of the landscape-painters in the summer. The dark and narrow streets of the town itself are by no means inviting to the stranger; the houses have an air of antiquity which carries us back to the middle ages more than any other town in the vicinity of Rome. The church was built by Pius VI., who was abbot of the monastery for many years before his elevation to the pontificate: the palace of the abbots was also enlarged and modernised by the same pontiff. About a mile from the town, on a hill above the river, we may still trace the ruins of *Nero's Villa*. It was here, as we are told by Tacitus, that

the supper of the tyrant was struck by lightning while he was in the act of feasting, and the table thrown down by the shock. Near this is the celebrated *Monastery of Santa Scolastica*, founded in the 5th century, and restored in 981 by the abbot Stephanus. It has 3 cloisters: the first is of recent date, but contains some ancient monuments; among which may be noticed a sarcophagus with bacchanalian bas-reliefs, a bacchic head, a fine column of porphyry and another of giallo antico, said to have been found in the ruins of Nero's villa. The second cloister dates from 1052, and is very interesting as one of the earliest examples of the pointed style of architecture: one of the arcades is of marble, ornamented with bas-reliefs, and surmounted by a statue of the Virgin throned between 2 lions. Under the portico is a curious relief of a stag and a wolf drinking; an inscription recording the foundation of the church in 981; another relates to the construction of the tower, and enumerates the possessions of the monastery in 1053. The third cloister, as well as the Refectory, was erected by Abbot Lando, in 1235; the mosaics on the arcade of the cloister are by the *Cosimatis*. The ch., dedicated to S. Scolastica, contains nothing which calls for particular notice; consecrated originally by Benedict VII., in 981, it was completely altered in the last century: beneath, in the crypt, is a finely painted chapel, in which are preserved the remains of a venerable Bede. a Genoese, not our countryman, who lies at Durham. The monastery was once famous for its library. rich in MSS. and charters. Nearly all these have been dispersed; but it has obtained a celebrity in the history of typography as the first place in Italy in which the printing-press was established by the Germans Sweynheim and Pannartz. Their editiou of Lactantius was their first production: it appeared in 1465, and a copy is still preserved in the monastery. They remained at Subiaco until 1467, when they removed to Rome. 1¼ m. from S. Scolastica is the *Sacro Speco*, the well-known monastery of St. Benedict. The ascent is steep, and the scenery is grand. St. Benedict retired here about A.D. 450, when only 14 years old. The monastery was rebuilt in 847; the lower ch. dates from 1053, the upper from 1066, and the cloister from 1235. It is built against the rocky hill on 9 arches of considerable height, and consists of 2 long stories. The cavern in the lower part, the retreat of St. Benedict, is supposed to be of great antiquity, and is identified by some authorities with an oracle of Faunus. A huge mass of rock overhangs the monastery, where it is believed to be miraculously suspended: it was over it that Romanus is said to have lowered his food to St. Benedict, when he retired to this cavern. The chapel of St. Lawrence, leading to it, was painted in 1219 by Consolo, one of the earliest Italian masters, who has recorded his name in "*Consolus pinxit.*" This painter, who preceded Cimabue by some years, is supposed to have come from Greece. In the chapel of San Gregorio, in another part of the Speco, the paintings represent the Consecration of the ch. by Gregory the Great, with the figure of the monk Odo. In other chapels of the *Sacro Speco* are some paintings worthy of notice. Rude sketches on the sides of the lower grotto, in the style of what we see in the catacombs, may date from the 6th centy.; those of the middle and upper chapels, of scenes in the lives of St. Benedict and Santa Scholastica, are of the 15th. In the little Chapel of *S. Lorenzo Loricato* is a Virgin and Child, with S. Gregory, by *Stammatico*, a Greek painter, which, if it did not bear the date (1479), we might from its style attribute to a considerably earlier period. The architecture is pointed, and by many attributed to so early as the 10th centy.; if so, the oldest specimen of what has been called the Gothic style in Italy. The garden below is still remarkable for its plantations of roses, said to be descended from those which St. Benedict cultivated. Another legend states that they were originally a bed of thorns on which St. Benedict rolled himself to extinguish the violence of his passions, and were miraculously converted into

roses by St. Francis when he visited the monastery in 1223. On the opposite bank of the river is the picturesque mass of Monte Carpineto, covered with hornbeams (*carpini*), from which it derives its name. On the slopes of the hill are ruins of a Nymphæum, supposed to belong to Nero's Baths.

From Subiaco a bridle-road, affording a very delightful ride of 4 hours, leads over the lower slopes of Monte Carpineto to the picturesque towns of *Olevano* and *Genazzano* by Affile (which has preserved unaltered its ancient name). Olevano is about 13 m. and Genazzano 17 m. from Subiaco; but as they are more generally visited from Palestrina, we shall reserve our account of them for our excursion to the latter place; a carriage-road is now in progress to Palestrina, passing near Civitella, the ancient *Vitellia*, from which there is a noble view over the Campagna and the mountains of the Hernici: this road will soon be continued to Genazzano and Palestrina: the scenery along it is very beautiful.

An agreeable excursion up the valley of the Anio can be made in a day to *Trevi*, the *Trebia* or *Augusta Treba* of the Romans, a town of the Equi, once of some importance from being placed near the frontier of the Hernici: there are some Roman fragments in the piazza. From Trevi the tourist could prolong his explorations into the country of the Hernici, to the *Certosa* of Trisulti, passing by *Guarcino* a large village, by *Alatri* and *Collepardo*, near the latter visiting the celebrated grotto, and the remarkable depression called the *Pozzo di Antullo*; returning to Rome from Alatri by Ferentino, Anagni, &c. (See *Handbook of South Italy*, Route 40.) Another very agreeable excursion may be made during the spring or summer months from Subiaco into the mountains extending to the Neapolitan frontier, leaving the town by the Madonna della Croce, and passing the ch. of the Capucins through the high plains at the foot of Monte Livata and Campo d' Ossa, 4 m. beyond which the path passes along the *Monte Autore*, one of the highest peaks in this part of the Apennines. From hereabouts the views are splendid, extending on the one side over the valley of the Anio and the Campagna to the sea; and on the other embracing the Lake of Fucino, the Monte Velino, and the central chain on the N. to the Terminillo Grande. On one of the spurs of the Autore is a chapel dedicated to the Holy Trinity, a place of great resort during the month of June by the mountaineers of the Abruzzi. close to one of the highest sources of the Vairone and Anio, on the banks of which is the hamlet of Valle Pietra. The scenery is very picturesque hereabouts. Through the valley on the N. of Monte Autore, called Campo di Pietra, runs the Fiojo torrent, one of the highest branches of the Turano, a tributary of the Velino. This excursion must not be attempted without experienced guides, which may be procured at Subiaco. At present this region is very unsafe from the lawless bands that infest it.

Horace's Sabine Farm,* and Monte Genaro.

The distance from Tivoli to the Sabine Farm of Horace is 11 m. The road, as far as Vicovaro, is described in

* The description of the site of Horace's Farm given in the text is on the authority of Chapuy, whose ideas were adopted by Gell and Nibby without a sufficient examination of the localities. Recent researches of a very laborious and conscientious topographer, Sig. Rosa, place the poet's villa near the *Capella della Cesa*, on a kind of plateau at the foot of the *Monte Corrigualeto*, which Sig. Rosa considers to be Horace's Lucretilis. This site is at a short distance from Roccagiovine, and near the ancient road that led from *Fanum Vacunæ* to *Tibur*; it certainly corresponds better with the "Arduos Sabinos," with the "Montes" and "in Arcem," and with the "Hæc tibi dictabam post Fanum Putre Vacunæ" of the poet, than the low situation nearer Licenza. Another strong confirmation of Signor Rosa's view is the existence of the perennial and abundant spring still known to the peasantry as the *Fontana degli Oratini*, which gushes out at a short distance from the Madonna della Casa. The reader will find a notice on this interesting piece of antiquarian topography, by M. Noel des Vergers, in Didot's small and beautiful edition of Horace's works, published at Paris in 1855, accompanied by maps and photographic views of the localities.

the preceding excursion; beyond which a new one, practicable for carriages, has been recently carried as far as Rocca Giovine, from which the journey must be performed on horseback or on foot. R. Giovine, 3 m. from Vicovaro, is situated on a steep rock above the road, and supposed to be the ancient Arx Junonis (*Rocca Giunone*). Near the ch. is preserved an inscription recording the restoration of a Temple of Victory by Vespasian. Antiquaries regard this as a proof that it is the Fanum Vacunæ, or the Temple of Juno Victrix, celebrated by Horace, which would confirm the etymology of the modern name. On the opposite side of the torrent is seen Cantalupo, Horace's Mandela, between which and the Licenza are fragments of polygonal walls, supposed to be the substructions of a temple. About 2 m. beyond Rocca Giovine, farther up the valley, is *Licenza*, the ancient Digentia,—

"Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit rugosus frigore pagus."
Hor. Ep. I. xviii.—

a mountain-village of 930 Inhab., beautifully situated on a hill above the bright clear stream which Horace celebrates under the same name. The site of the villa of Horace is placed by some on the rt. of the road, about midway between it and the river, a short distance before we reach the village. Little now remains but some fragments of a white mosaic pavement partly covered by a vineyard. There are 3 terraces and some massive substructions of a more magnificent villa, and of a later date, on the site of that of the poet. The names of many places in the neighbourhood preserve some record of classical times: *gli Orasini*, or *Oratini*, on the slopes of the Monte Rotondo, cannot be mistaken: and *La Rustica*, on the rt. side of the valley as we ascend, recalls the Ustica of the poet:—

"Utcunque dulci, Tyndari, fistulâ
Valles, et Usticæ cubantis
Lævia personuere Saxa."
Od. I. 17.

Higher up the valley, in a romantic spot under Monte Cornazzano, are two springs, identified by some antiquaries with the Fons Blandusiæ:—

"O Fons Blandusiæ, splendidior vitro
Dulci digne mero, non sine floribus
Cras donaberis hædo." *Od.* III. 13.

1 m. beyond Licenza is the village of *Civitella*, from which a bridle-path leads over the mountains to *Palombara*, 6 m. distant.

The *Ascent of Monte Genaro* is made more conveniently from Rocca Giovine than from any other point in the valley of the Licenza. The excursion to Monte Genaro from Tivoli will require 4 or 5 hours, for which guides are easily obtained; the hire of horses for the journey is 8 pauls, and the guides will expect 5 or 6. Those who ascend direct from Tivoli follow the route taken by the peasants in going to the festa of the Pratone, the meadow between the two summits of the mountain. They take the road leading to *Santo Polo*, situated 2250 ft. above the sea. The road here ceases, and we follow for some distance a bridle-path commanding fine views of the valley of the Licenza, and at length strike into the forest beneath the singular insulated limestone mass of Monte della Morra. The last ascent to the Pratone from this side is steep, but the opening of the plain is so beautiful, that the contrast of scenery renders it by no means the least interesting portion of the journey. The ascent from the side of Licenza to the Pratone is less difficult, and follows the depression in the chain between the Monte Morica on the rt. and Monte Rotondo. The Pratone is celebrated for its pastures, and the traveller will generally find it covered with cattle. The annual festa at its little chapel is attended by the peasantry from all parts of the Sabine hills. From this plain we ascend to the summit of Monte Genaro, which is 4165 feet above the sea, and, with the exception of Monte di Semprevisa (5038 ft.), above Rocca Massima, is the highest point of the chain which bounds the Campagna on the E. There is no doubt that the Mons Lucretilis, which Horace has celebrated in his beautiful ode already quoted, was one of the peaks of this ridge, and many writers identify it with Monte Genaro

itself. The view commanded during the ascent over the immense plains of the Campagna is one of the finest in Italy, and will amply repay the fatigue of the excursion. It embraces the line of coast as far as Monte Circello, the line of the Volscian mountains beyond the Alban hills, and commands nearly all the valleys of the Apennines from the Neapolitan frontier to Soracte and the Monte Cimino on the N.W. On the summit is a pyramid of loose stones, used as a trigonometrical station by Boscovich, in his trigonometrical survey of the Papal States. Travellers who are desirous to vary their route in returning to Tivoli may descend by the pass called *La Scarpellata*, a mountain zigzag, constructed in parts with solid masonry. During the descent we command some fine views of the small group of hills which stand detached from the Sabine chain, and form so conspicuous an object from Rome. On one of their summits is the picturesque town and castle of Monticelli; on another the village of Sant' Angelo, in Capoccia, the ancient city of Medullia. The pass leads down to the hollow called La Marcellina, at the foot of the Monte Morra. Near this are some fine examples of polygonal walls. Farther on we pass the ruins of a Roman villa at a spot called *Scalzacane*, opposite to which are the low hills named the *Colli Farinelli*. Between them and the road is a small valley, in which we may still see some ruins of a temple, and a cippus with the inscription — L. MVNATIVS . PLANCVS . TIB. COS . IMP. INTER . VII. VR. EPVLON . TRIVMPH . EX . RHÆTIS . EX . TEMPLO . SATVRNI . ET . COS . IMP . EXERCITI . IN ITALIA . ET . GALLIA. The name of the temple is no doubt that given in this inscription, which records the name of an illustrious Roman, whom the beautiful lines of Horace have made familiar to the scholar:—

> "Sic tu sapiens finire memento
> Tristitiam vitæque labores
> Molli Plance, mero: seu te fulgentia signis
> Castra tenent, seu densa tenebit
> Tiburis umbra tui." *Od.* I. 7.

Beyond this we leave the convent of *Vitriano* on the rt., and enter the valley of the Anio through the fine groves of olives which clothe the slopes of the Monte di Quintiliolo, as far as the Ponte dell' Acquoria.

The excursion from Licenza to Palombaro is by a bridle-road, passing by the Fonte Blentusia, and to the foot of Monte Genaro: from the summit of the mountain a path more to the N. than that to Marcellina and Tivoli descends near the Romitorio di S. Nicola, through a rocky ravine. To the geologist this excursion will prove most interesting, as affording an excellent section of the secondary strata so rarely found together and within so limited a space in the Southern Apennines. Leaving Licenza, the path crosses successively the lias and oolitic strata; the second forming the most elevated point of Monte Genaro, the neocomian and cretaceous strata being entirely wanting. In the depression separating Palombaro from the group of St. Angelo and Monticelli will be found the pliocene or subapennine series (well characterised at Formello on the road from Monticelli to Rome), whilst the hills on which these 3 towns are so picturesquely situated are formed of a compact limestone, in places changed into dolomite, and containing well-characterised fossils (ammonites and a species of aptycus) of the age of our British lias and inferior and middle oolites. [The Abbate Rusconi at Monticelli has formed an interesting collection of the fossils from these secondary strata, which will interest the geological excursionist.]—See p. 319.

Frascati, 12 m.

Since the completion of the railway the excursion to Frascati, including a visit to the ruins of Tusculum, and to Grotta Ferrata, can be easily performed in a day, by leaving Rome by an early train and returning by the latest.

[An excursion of 2 or 3 days will enable the tourist, even parties of ladies, to explore very conveniently the different localities about the Alban hills, and in the following order, commencing with Frascati:—1st day, Frascati, the ruins of Tusculum, the extinct crater of la Molara, the different villas

about Frascati, and especially the Villa Aldobrandini: 2nd day, By starting early the party can breakfast at Grotta Ferrata or Marino, visiting the ch. of the *Basilian* convent at the former, and the valley of the Aqua Ferentina close to the latter town; and proceed from thence (on foot or horseback) by the supposed site of Alba Longa to Rocca di Papa and Monte Cavo, descending afterwards to Albano by the convent of Palazzuola: 3rd day, Castel Gandolfo, tha Emissarium of the Alban Lake, and Lariccia by the road leading from the convent of the Cappuccini of Albano; from Lariccia we would advise the pedestrian to follow the Via Appia below the town on his way to Genzano, which will enable him to examine the massive substructions over which it was carried, and the opening of the *Emissarium* of the lake of Nemi beyond, and arrive in an hour at Genzano: from Genzano a forenoon will be sufficient to see the lake and town of Nemi and to return to Albano or even to Rome to sleep; visiting on his way the viaduct of Genzano, the still more gigantic one between Lariccia and Albano, and the Tomb of Aruns: a 4th day may be well spent at Albano, combining excursions to Civita Lavinia, the ruins of Bovillæ, and Castel Savelli, returning to Rome by the ancient Via Appia. Families would do well to engage a carriage at Rome for the whole excursion, the only part during which it cannot be used being the ascent to Monte Cavo, in which case it can be sent round to Albano.]

The charge for a carriage with 2 horses, to go to Frascati and return to Rome on the same day, will be 4 scudi, or 5 including the coachman's *buonamano*. Tourists may find it convenient to proceed in the first instance by railway to Frascati, where they will find vehicles for hire for the rest of the excursion. Trains perform the journey in ½ hr.; carriages, horses, and donkeys are always in waiting at the Frascati terminus to convey them to the town.

We shall describe, in the first instance, the carriage-road, which leaves Rome by the Porta S. Giovanni: for a few hundred yards beyond the gate it follows the ancient Via Asinaria, the Via Latina running parallel on the rt. It soon after crosses the Mariana stream, and, passing over the raised causeway of the Via Appia Nova to Albano, branches off on the l. About 3 m. from the gate we pass under the arch of the Acqua Felice, called the Porta Furba, constructed on the line of the Claudian and Marcian aqueducts, a short way beyond which and on the l. is the lofty tumulus of the *Monte del Grano*, supposed without a shadow of authority to be the sepulchre of Alexander Severus. It is an immense mound, 200 ft. in diameter at the base, which is constructed of masonry. Towards the end of the 16th century it was explored from the summit: an entrance was made by removing the stones of the vaulted roof, and a sepulchral chamber was discovered containing the magnificent sarcophagus of white marble which gives its name to one of the rooms in the museum of the Capitol, and is noticed in our account of that collection (p. 258). The celebrated Portland Vase, preserved in the British Museum, was found in this sarcophagus. The road crosses the railway immediately beyond the Porta Furba. About 1½ m. beyond the tumulus, on the rt. hand, and on the line of the Via Latina, are some ruins, near the *Osteria del Tavolato*, interesting as marking, in the opinion of modern antiquaries, the site of the temple of Fortuna Muliebris, erected in honour of the wife and mother of Coriolanus, who here dissuaded him from his threatened attack on Rome.

About 2½ m. beyond the Porta Furba are, on the rt. of the road, the ruins called the *Sette Bassi*, also *Roma Vecchia di Frascati*. The first name is supposed to be a corruption of Septimius Bassus the consul, A.D. 317: it is interesting as marking the site of an imperial villa of great magnificence and extent. The ruins now visible are at least 4000 ft. in circumference: their construction shows two distinct periods; that portion towards Rome corresponds with the style of the buildings under Hadrian, while that towards Frascati belongs to the

time of the Antonines. Antiquaries generally agree in regarding it as a suburban villa of Hadrian or Commodus: the quantity of marble discovered among the foundations attests the splendour of the edifice. Less than a mile farther is the *Osteria del Curato*, the half-way house, near which the road divides; that on the rt. leads to Grotta Ferrata, and that to the l. to Frascati. The large plantations of stone-pines seen on the l. surround the farm of Torre Nuova, belonging to Prince Borghese. At the foot of the ascent to Frascati is a handsome fountain, and a mile farther the *Osteria di Vermicino:* the ruins seen on the rt. belong to the Julian aqueduct. A road on the rt. leads to the *Villa Muti*, long the residence of Cardinal York. The high road now crosses a valley, from which a long ascent brings us to Frascati.

By Railway: omnibuses start from the office in the Piazza di Monte Citorio ½ h. before the departure of each train. Leaving the central station, the railway passes the temple of Minerva Medica on the rt., and, cutting through the city wall near the Porta Maggiore, runs for some distance parallel to the aqueduct of the Acqua Felice until reaching the Monte di Grano, from which it follows the line of the Mariana stream in the direction of Marino, as far as the 9th m., where, suddenly changing its direction to E. by N., it runs along the foot of the hilly region that extends from Marino to Frascati; near Ciampino it cuts through a lava-current, descending from Marino by means of a tunnel, and from thence through a series of cuttings in the recent volcanic dejections of the Alban volcanoes, and through a lovely region of olive-grounds and vineyards, until reaching the station of Frascati in a very picturesque situation, but at a distance of more than a mile from the town, and nearly 400 ft. below it. Carriages and donkeys are in attendance to convey the passengers, employing 20 minutes in the ascent.

Frascati. — This town is prettily situated on one of the lower eminences of the Tusculan hills, with a population of 5000 souls. (*Inns:* H. de Londres, in the Piazza, just within the Porta Romana.) Frascati is one of the favourite resorts of the Roman families during the villeggiatura season, and in the summer months every house is filled with company. English families who spend the summer in this part of Italy prefer it to every other place in the neighbourhood of Rome: the climate is healthy, and the excursions in its neighbourhood, if not more beautiful, are more accessible, than those in the vicinity of Tivoli. Frascati arose in the 13th century from the ruins of ancient Tusculum. The walls are built on the ruins of a villa of the time of Augustus, which is said to have afforded shelter to the inhabitants after the cruel destruction of their city by the Romans in 1191. The modern name is a corruption of *Frascata*, the appellation given to the hill as early as the 8th century, as a spot covered with trees and bushes. The town itself is less remarkable than the beautiful villas which surround it. Some of the older houses retain their architecture of the 14th and 15th centuries; the ch. of S. Rocco, formerly the cathedral of St. Sebastian, and still called the Duomo Vecchio, is supposed to have been built by the Orsinis, lords of Marino, in 1309. The *Duomo Vecchio* has a low campanile built in the Gothic style of the 14th cenry. Near it is the old castle, now the *Palazzo Vescovile*, a building of the 15th, restored by Pius VI. The fountain near it bears the date 1480, and the name of Cardinal d'Estouteville, the ambassador of France and the founder of the ch. of S. Agostino at Rome, to whom the foundation of the castle is also attributed. The principal edifice of recent times is the *Cathedral*, dedicated to St. Peter, from the designs of C. Fontana. It was completed under Clement XI., in 1700. It contains a mural monument erected by Cardinal York, who was for many years bishop of the diocese, to his brother Charles Edward, the young Pretender, who died Jan. 31, 1788, with the following inscription:—*Heic situs est Karolus Odoardus cui Pater Jacobus III., Rex*

Angliæ, Scotiæ, Franciæ, Hiberniæ, Primus Natorum, paterni Juris, et Regiæ dignitatis successor et heres, qui domicilio sibi Romæ delecto comes Albanyensis dictus est. Vixit annos 67 *et mensem decessit in pace.—Pridie, Kal. Feb. Anno* 1788. The ch. of the *Cappuccini*, finely situated above the town, has some interesting pictures: among these may be noticed a Holy Family, attributed to *Giulio Romano*; a St. Francis, by *Paul Brill*; and a Crucifixion by *Muziano*. In the sacristy is *Guido's* sketch for his celebrated picture of the Crucifixion over the high altar in the ch. of S. Lorenzo in Lucina at Rome.

The only Roman remains at Frascati are a huge circular tomb, called the Sepulchre of Lucullus, in the road leading from the Porta Romana to Tusculum; there is no authority for the ownership attributed to it.

Villas.—The villas of Frascati, which constitute its most remarkable feature, date chiefly from the 17th century. The most important is the *Villa Belvidere* or *Aldobrandini*. Shortly before we arrive at the gate of this noble villa, by the road that leads to Tusculum, we pass on the l. hand the small casino of the Villa Piccolomini, remarkable as the retreat in which Cardinal Baronius composed his celebrated Annals. The Villa Aldobrandini was built by Cardinal Pietro Aldobrandini, nephew of Clement VIII., after he had succeeded in attaching the duchy of Ferrara to the States of the Church. It was designed by Giacomo della Porta, and was the last work of that architect. The buildings were completed by Giovanni Fontana, and the waterworks were designed by the same artist and finished by Olivieri of Tivoli. From the extreme beauty of its position, and the extensive prospect which it commands over the Campagna, it was long known by the name of the Belvedere. The villa subsequently passed by inheritance into the Pamfili family, and in the last century became the property of the Borgheses; it now belongs to prince Aldobrandini, the head of the second branch of that family. The casino, built upon a massive terrace, is richly decorated with marbles and frescoes by *Cav. d'Arpino*. The subjects of these paintings are taken from the Old Testament, and represent the death of Sisera, David and Abigail, the history of the Fall, the death of Goliath, and Judith. The walls of the anterooms are hung with maps of the manorial possessions of the house of Borghese. Opposite the entrance to the casino towards the hill is a large hemicycle with two wings, and a fine cascade in the centre. Near it is a building called Il Parnasso, once remarkable for its frescoes by Domenichino. It contains a large relief of Parnassus with the different divinities, and a Pegasus. The water is made to turn an organ, one of those fantastic applications which seem to have been popular in the Roman villas of the period. The grounds of the villa can hardly be surpassed in picturesque beauty. At the extremity of the park Prince Aldobrandini has established a manufactory of pottery, the clay being derived from the decomposed volcanic ashes of the neighbouring Tusculan volcanoes.—*Villa Montalto*, now the property of the college of the Propaganda, built on the ruins of an ancient villa towards the close of the 16th centy. The casino is decorated with frescoes by the scholars of Domenichino, the Caracci and the Zuccheri.—The *Villa Muti*, the supposed site of a villa of Cicero's, long inhabited by Cardinal York when Bishop of Frascati; and the *Villa Pallavicini*, nearer the plain and the high road.—The *Villa Sora*, belonging to Prince Piombino, above the railway station, in a charming situation, is celebrated as the residence of Gregory XIII., where took place the meetings for the reform of the Calendar during his Pontificate.—*Villa Conti*, now *Torlonia*, situated outside the Porta Romana. The grounds, with the cascade fountains, are very beautiful; the views from the terrace in front over the Campagna and Rome magnificent. —*Villa Taverna*, about ½ m. beyond the town, on the road to Monte Porzio and Colonna, built by the cardinal of that name in the 16th centy., from the designs of Girolamo Rainaldi. It is the property of the Borghese family,

and one of their most frequented country seats; it was the favourite residence of Paul V. Not far from here is the more extensive *Villa Mondragone*, also belonging to Prince Borghese, founded by Cardinal Altemps as an agreeable surprise to Gregory XIII. The casino, designed principally by Vansanzio, contains no less than 374 windows. The grand loggia of the gardens was designed by Vignola, the fountains and waterworks by Giovanni Fontana; this villa, long uninhabited, is now undergoing repairs; a portion of it has been converted into a college under the direction of the Jesuits.—*Villa Falconieri*, formerly the *Ruffina*, the oldest of all the Frascati villas, founded by bishop Ruffini in 1548. The casino, built by Borromini, is remarkable for a ceiling painted by *Carlo Maratta*, and an interesting series of caricatures by *Pier Leone Ghezzi.*——*Villa Ruffinella*, now belonging to the king of Italy, and formerly to Lucien Buonaparte. The casino, built by Vanvitelli, is supposed to stand on the site of the Accademia of Cicero's villa. Under the portico are numerous inscriptions and other antique fragments discovered among the ruins of Tusculum. In one part of the grounds is a hill called Parnassus, arranged by Lucien Buonaparte. On the slopes were planted in box the names of the most celebrated authors of ancient and modern times. In Nov. 1818 the Villa Ruffinella obtained a disagreeable notoriety from a daring attack of banditti, who obtained admission while the family were at dinner, intending to seize the daughter of Lucien Buonaparte, who was on the point of being married to prince Ercolani of Bologna. The family made their escape, but the brigands seized the secretary and two servants, and carried them off to the hills above Velletri, from which they were not released until the prince paid a ransom of 6000 scudi.

Tusculum.—This excursion, the most interesting about Frascati, can be made in a couple of hours, the distance being about 2 m.; there are plenty of donkeys and horses for hire, the charge being 3 and 4 pauls. The tourist will do well to go by the road that passes by the Villas Ruffini, Taverna, and Mondragone, and the convent of the Camaldoli; and after visiting Tusculum, to return to Frascati by the Villa Ruffinella, the Capuccini, and the Villa Aldobrandini, thus embracing all the most remarkable sites about Frascati.

The ruins of Tusculum occupy the crest of the hill above the Villa Ruffinella. Its foundation is ascribed by the poets to Telegonus, the son of Ulysses and Circe:—

> Et jam Telegoni, jam Mœnia Tiburis udi
> Stabant: Argolicæ quod posuere Manus.
> *Ovid*, Fast. IV.

Its position, fortified by Pelasgic walls of great solidity, was so strong as to resist the attacks of Hannibal, and the Romans set so high a value on its alliance that they admitted its inhabitants to the privileges of Roman citizens. It afterwards became more memorable as the birthplace of Cato, and as the scene of Cicero's Tusculan Disputations. It is known that the city was entire at the close of the 12th century, when it embraced the Imperial cause, and for some years maintained a gallant struggle with Rome. In 1167, on the march of Frederick I. into the Papal States, the Romans attacked Tusculum in the name of the pope. Count Rainone of Tusculum was assisted by a Ghibelline army under Raynaldus archbishop of Cologne, and Christian archbishop of Mayence: a general engagement took place in the plain near the city (May 30, 1167), in which the Romans, 30,000 strong, were totally defeated, with great slaughter; the Romans are stated to have left 2000 dead upon the field. Machiavelli says that Rome was never afterwards either rich or populous, and the contemporary historians confirm the accounts of the carnage by calling the battle the Cannæ of the middle ages. The action lasted from 9 in the morning until night; and on the next day, when the Romans came out to bury their dead, the count of Tusculum and the archbishop of Mentz surrounded them, and refused to grant the privilege of burial except

on the humiliating condition that they should count the number of the slain. In the following year the Romans again attacked the city, and the inhabitants, abandoned by their count, surrendered unconditionally to the pope (Alexander III.). The cause of the pope was not then the cause of the Roman people, and the surrender of Tusculum to the Church was regarded as an act of hostility by Rome, whose vengeance was deferred but not extinguished. The pope however repaired to Tusculum, which became for many years his favourite residence. It was here, in 1171, that he received the ambassadors sent by Henry II. of England to plead his innocence of the murder of Becket. On the death of Alexander in 1181, Tusculum again became an imperial city. The Romans renewed their attacks, and in 1191 obtained possession of the citadel by the cession of Celestin III., and put the inhabitants to the sword. They razed the houses to their foundations, destroyed the fortifications, and reduced the city to such a state of desolation that it was impossible to recover from its effects. No attempt was ever made to restore Tusculum on its ancient site, and Frascati, as we have already stated, rose from its ruins on the lower slopes of the hills. A visit to the ruins is highly interesting: and the view alone is an inducement which even in this district of beautiful scenery will amply repay the trouble of the ascent. Proceeding from the Villa Ruffinella by a shady road, the ancient Via Tusculana, the first object of interest which we meet, in a depression between two hills overlooking the valley of the Rufinella, is the Amphitheatre, of reticulated work, 225 feet long and 166½ broad: the style does not show an antiquity corresponding to the other ruins, and it is regarded as the most recent Roman building of Tusculum yet discovered. Near it, along a rising ground commanding a fine panoramic view over the Campagna, including Rome and the sea beyond Ostia, are extensive ruins, called by the local ciceroni the *Villa di Cicerone*. They formed, apparently, the substructions or ground floor of an extensive building; and are regarded, with some probability, as the lower part of a villa of Tiberius, which may have been built on the site of that of Cicero. Near this we find an ancient pavement formed of polygonal masses of lava, some remains of baths, and the ground floor of a house with an atrium and cistern. Proceeding from the Amphitheatre along the ancient pavement, we arrive where a road strikes off on the l.; the road on the rt. leads to a wide open space, the supposed site of the Forum of Tusculum, behind which is the *Theatre*, the best preserved monument of the ancient city; beyond it are fragments of the city walls. The theatre was first excavated by Lucien Buonaparte, and afterwards, in 1839, by the queen of Sardinia; it was a diurnal one, and is very perfect, most of the seats for the spectators, as well as the orchestra and scena, being well preserved. On one side of the theatre runs a Roman road, and on the other are some remains of steps, called by the ciceroni a theatre for children; behind is a large subterranean piscina or cistern, which was arched over, the roof supported by 3 rows of piers. At the back of this reservoir rises abruptly the hill on which stood the citadel; its top is about 200 ft. above the level space of the city below, and 2218 above the sea. The site of the arx occupied an oval plateau, the sides of which descend precipitously on every side, and which have been in some places cut down for purposes of defence. It had two gates, one towards the west, which may be easily traced behind the theatre, and the other towards the valley and the Via Latina, excavated in the volcanic rock. From the summit the view is grand beyond description, and on a fine day there is scarcely a more interesting point from which one can gaze over the classical region of ancient Latium. Looking towards the N. we see the Camaldolese convent, beyond it Monte Porzio, and in the plain, between the Alban and Sabine mountains, the sites of Colatia and Gabii; still farther on the whole range of the Sabine Apennines, with Tivoli, Monticelli, Palombara,

Soracte, and on the more distant horizon the volcanic chain of Monte Cimino. Towards Rome stretches the great breadth of the Campagna, with the sea beyond, and the thickly wooded hills of Frascati with its villas in the foreground. In the opposite direction, looking east, the eye extends over the whole Latin valley, separating the central mass of Monte Cavo and Monte Pila from the outlying range, on which Rocca Priora, Monte Compatri, Monte Porzio, and Tusculum are situated. Closing in this valley on the E. is the Monte de' Fiori; beyond which is easily made out the bluff of the Volscian mountains, on the sides of which stands the Pelasgic town of Segni; more to the rt. the peak of Rocca Massimi in the same range, followed by Monte Pila, the Campo di Annibale, with Rocca di Papa, the long ridge of Alba Longa, and the more distant one of Castel Gandolfo, with Marino and Grotta-Ferrata on the declivity. The Via Latina is seen at our feet, passing by the farm of La Molara, bounded on either side by the farms of Prince Aldobrandini. The hill of the citadel of Tusculum is very interesting in a geological point of view; formed chiefly of a volcanic conglomerate of yellow cinders, under which has risen a protruded mass of lava, which constitutes the precipice on the S. side. In the vicinity of this lava the volcanic conglomerate dipping N.W. has been so hardened, or baked, as to form a very solid rock, called by the Italian writers *sperone*, the *lapis Tusculanus*, and which is seldom met with elsewhere amongst the Latian volcanoes; it is composed almost entirely of garnet, and is the stone used in all the subjacent ruins, which has proved nearly as durable as travertine.

There are traces of ancient edifices on the plateau of the citadel, which antiquaries identify with temples known to have been erected to Jupiter Maximus, to Castor and Pollux, &c. &c.

Descending from the Arx, at a short distance from the theatre, may be seen some good specimens of the walls of the ancient town, formed of square blocks of sperone, and of the gate, flanked by 2 fluted Doric pilasters, which led on the N. side of the forum to the Via Labicana. A milestone, marking the 15th m. from Rome, stands a little lower down. The road is paved with the ordinary polygonal blocks of lava: on its side is a fountain with an inscription recording its having been built by the Ediles Q. C. Latinus and Marcus Decimus, by order of the Senate; close to it is a singular subterranean chamber, the roof in the shape of a pointed Gothic arch, formed like the gates of Arpino and Mycenæ, of horizontal courses, laid so as to converge from below, and the projecting portions afterwards cut away so as to form the ogive. This chamber, which served as a reservoir for water collected from sources under the hill of the citadel, has been considered one of the oldest constructions of Tusculum, anterior to the use of the circular arch, and coeval with the Mamertine prisons at Rome, whilst the adjoining walls of the city are supposed to belong to the period when the lower town was founded, or when its population increasing descended from the citadel above, after the destruction of Alba Longa, its rival, by Tullus Hostilius. The introduction of the arch, properly so called, cannot be traced to an earlier period than the times of Tarquinius Priscus. The water was brought into this chamber by a conduit, 5½ ft. high and 2 ft. broad. About 1 m. from Tusculum the tourist can visit the *Camaldoli*, a monastery beautifully situated. It was the retreat of Card. Passionei, who built for himself some cells on the plan of those occupied by the monks, decorated their walls with engravings, and converted a small spot of ground adjoining into a pretty garden, which he cultivated with great taste. He collected in his garden no less than 800 inscriptions found among the ruins of Tusculum, and indulged his classical tastes by the addition of a valuable library. One of his frequent guests in this retreat was the Pretender, James III. of England.

Grotta Ferrata,

about 2 m. from Frascati, in the direction of Albano. The road is beautiful, passing through olive grounds and the fine old wood of Grotta Ferrata. The village, which contains 800 Inhab., is a mere dependency of the immense castellated monastery of S. Basilio. [Grotta Ferrata may also be reached by the road that branches off from that between Rome and Frascati near the Osteria del Curato, following the ancient Via Latina, or from the rly. stat. of Ciampino. At the 9th milestone the ascent commences through olive-grounds and vineyards, passing on the l. some extensive ruins of the Julian aqueduct, and, 2 m. farther, the old castle of Borghetto, an imposing mediæval stronghold of the 10th centy.; it belonged to the Savellis during the time of their power.] This monastery of Basilian monks of Grotta Ferrata is the only one of the order in the Papal States. Tradition tells us that the place derives its name from an ancient grotto closed with an iron grating, in which a miraculous image of the Virgin, now in the church, was formerly preserved. The monastery was founded in the beginning of the 10th century by St. Nilus, who was invited to Rome by the emperor Otho III., at the time when the shores of southern Italy were ravaged by the incursions of the Sicilian Saracens. In the 15th century it was given by Sixtus IV., *in commendam*, to a cardinal; and the first cardinal-abbot whom he appointed was his celebrated nephew Giuliano della Rovere, afterwards Julius II. This warlike prelate converted it into a fortress, strengthening it with towers, and surrounding the whole building with a ditch. His armorial bearings may be seen on various parts of the castle, and in the capitals of the columns in the palace of the abbot. The ch. was in part rebuilt in 1754 by Cardinal Guadagni, abbot of the monastery. The vestibule, which is much more ancient, is remarkable for the bas-reliefs on the outer entrance, said to have belonged to the original monastery of St. Nilus. The portion which forms the architrave appears to be part of an ancient sarcophagus, an imperial work, probably of the time of Septimius Severus. The door of the church belonged also to the old building erected in the 11th century. The Greek inscription over it, exhorting all who enter to put off impurity of thought, is perhaps of an earlier period. In the interior, on the vault over the high altar, are mosaics of the 12 apostles. In the right aisle is a curious Greek inscription, containing the names of the first 12 ηγουμενοι, or abbots, from the foundation of St. Nilus: the dates are reckoned in the Greek manner, from the creation of the world, 6513 being given instead of A.D. 1005, the year in which St. Nilus died. Another interesting monument of the middle ages is the sepulchral slab in the l. aisle, with an eagle in mosaic, the armorial bearings of the counts of Tusculum. It is said to have belonged to the tomb of Benedict IX., who was a member of that family. The *Chapel* dedicated to *St. Nilus* and *St. Bartholomew*, both abbots of this monastery, is celebrated for its frescoes by Domenichino. He was employed by Odoardo Farnese, while abbot, to decorate it, at the particular recommendation of his master Annibale Caracci. He was then in his 29th year, as we learn from the date, 1610, which may be observed on the ceiling. These fine works have generally been classed among the masterpieces of Domenichino: they represent the acts and miracles of St. Nilus and St. Bartholomew. Beginning from the l. of the altar, the subjects occur in the following order:—1. The demoniac boy cured by the prayers of St. Nilus with oil taken by St. Bartholomew from the lamp of the Virgin. In the lunette is the death of St. Nilus, surrounded by the monks. 2. The Virgin in glory, surrounded by angels, giving a golden apple to the two saints. 3. The meeting of St. Nilus and the emperor Otho III., one of the finest compositions and most powerful paintings of the series: the trumpeters are justly regarded as a prodigy of expression. The figure in green hold-

ing the emperor's horse is Domenichino himself, the person leaning on the horse is Guido, and the one behind him is Guercino; the courtier in a green dress dismounting from his horse is Giambattista Agucci, one of Domenichino's early patrons; the youth with a blue cap and white plume, retreating before the prancing horse, is the young girl of Fraseati to whom Domenichino was attached, but was unable to obtain from her parents. 4. The miracle of the saint sustaining the falling column during the building of the monastery: remarkable for its perspective and for the great number of episodes introduced. 5. St. Nilus praying for the cessation of a storm which threatens the harvest. 6. The saint praying before the crucifix. 7. The Annunciation. These frescoes, which had suffered greatly from damp and neglect, were cleaned and very well restored in 1819 by Camuccini, at the cost of Cardinal Consalvi, who was abbot of the monastery. This enlightened statesman at the same time placed in the ch. the marble bust of Domenichino executed by Signora Teresa Benincampi, a favourite pupil of Canova's. The altarpiece, an oil painting representing the two saints praying to the Virgin, is by *Annibale Caracci*. The service of this ch. is performed in the Greek language and according to the Greek ritual. The principal MSS. of the conventual library were removed a few years since to the library of the Vatican. The *Palace of the Abbot*, remarkable for its fine architecture, contains some interesting fragments of ancient sculpture found in the neighbourhood of the monastery and among the ruins of a Roman villa. In one of the rooms is a monument to the memory of Cardinal Consalvi, who died here. The circumstances attending his death are still involved in painful mystery, and the few facts which have come to light rather tend to confirm the popular belief that he fell a victim to poison. Travellers should endeavour to attend the Fair held here on the 25th of March, to see the varied costumes of the peasantry of the environs.

Marino,

about 4 miles from Grotta Ferrata, (there is a direct road to Marino, without passing through G. Ferrata, joining that here described at the Ponte degli Squarciarelli), prettily situated near the extremity of one of the offshoots descending from Monte Cavo. The road descends from Grotta Ferrata to the Ponte degli Squarciarelli, by which it crosses the stream which drains the Latin Valley. The hill on the l. is formed by a current of lava, resting upon a bed of red *tufa*. After crossing the bridge a road (3½ m.) on the l. leads to Rocca di Papa, whilst that to Marino, narrow, hilly, and much out of repair, continues to ascend for about 3 m. among vineyards, a new, wide, and good road is now nearly completed. Close to and before entering the town is the Villa di Belpoggio on the rt., from which there is a splendid view over the Campagna. [Marino may be also reached by a more direct route than by Grotta Ferrata from Fraseati; and the Railway to Albano has a station about 3 m. below the town.] Marino has been supposed to occupy the site of ancient Castrimœnium,* and contains a population of 6530 souls. It is interesting in the history of the middle ages as a stronghold of the Orsini family, who first appear in the 13th century in connexion with their castle of Marino. In 1347 it was attacked by Rienzi and gallantly defended by Giordano Orsini, whom the tribune had just expelled from Rome. In the following century Marino became the property of the Colonnas, who still retain it as one of their principal fiefs in the Roman States. It was the residence of Martin V. in 1424. During the contests of the Colonnas against Eugenius IV. it was besieged and captured by Giuliano Ricci, archbishop of Pisa, the commander of the papal troops. The

* Recent researches of Sig. Rosa, however, lead to suppose that the Roman town was more to the north, where portions of the city wall have been laid bare, and a mutilated inscription discovered, having on it the word Castrimenienses.

Colonnas, however, recovered the town, and again fortified it against Sixtus IV. in 1480, by erecting the walls and towers which still surround it, and add so much to its picturesque beauty. From the situation of Marino, on a height above the plain (1330 ft. above the sea), the climate is healthy; during the summer it is frequented by families from Rome, attracted by the cool pure air and by the shady walks in the neighbourhood. Before the restoration of the Via Appia by Pius VI., the high post-road from Rome to Terracina passed through it. The long street called the Corso, the piazza of the Duomo, and the fountain, would do credit to many towns of more importance. The *Cathedral*, dedicated to St. Barnabas, contains a picture of St. Bartholomew by *Guercino*, seriously injured by restorations. The ch. of *La Trinità*, on the l. of the Corso, has a picture of the Trinity, by *Guido*. In the *Madonna delle Grazie* is a St. Roch, attributed to *Domenichino*.

The direct road from Rome to Marino (14 m.) is the same as that to Albano, by the Via Appia Nova, as far as the 9th m., from which it ascends, gradually at first, bordered by cliffs of volcanic tufa or *peperino*, which has been extensively quarried, this district offering the best qualities, and that most extensively used in ancient times for building purposes at Rome; the rise to the town is precipitate, very fatigning for horses, and the road in bad condition.

At the foot of the hill of Marino, lying between it and the ridge which encloses the Lake of Albano, is a wooded glen, called the *Parco di Colonna*; the entrance to it is on l. of the viaduct, over which the new road to Castel Gandolfo is carried. This valley will interest the classical tourist as the site of the Aqua Ferentina, memorable as the locality on which the Latin tribes held their general assemblies, from the destruction of Alba to the consulship of P. Decius Mus, B.C. 340. Many councils of the confederation which took place in this valley are mentioned by Dionysius and Livy: among these were the assemblies at which Tarquinius Superbus compassed the death of Turnus Herdonius; that at which the deputies decided on war with Rome to restore the Tarquins to the throne; that held during the siege of Fidenæ; and that which preceded the battle of Lake Regillus. One of the interesting facts connected with these meetings is that recorded by Livy, in describing the death of Turnus Herdonius, the chieftain of Aricia. He tells us that Tarquinius Superbus had convened an assembly of the chiefs at daybreak, but did not arrive himself till evening, when Turnus, who had openly expressed his anger at the slight, indignantly quitted the meeting. Tarquin, to revenge himself for this proceeding, hired a slave to conceal arms in the tent of Turnus, and then accused him of a conspiracy to assassinate his colleagues. The arms were of course discovered, and Turnus was thrown into the fountain, "caput aquæ Ferentinæ," where he was kept down by a grating and large stones heaped upon it, until he was drowned. The traveller may trace the stream to the "caput aquæ," which he will find rising in a clear volume at the base of a mass of tufa. From Marino a well-managed road and viaduct obviate the former dangerous descent to the bottom of the valley, here extremely picturesque and deeply excavated between precipices of massive peperino, on the edge of one of which Marino stands, which from this point appears to great advantage. Crossing the Aqua Ferentina, an ascent of ½ m. through a lovely wood of oaks and ilexes brings us to a little roadside oratory, where the whole of the lake of Albano suddenly bursts upon us. Here is the lowest point of the lip-crater in which the lake lies, and over which at a very remote period the waters flowed into the Vallis Ferentina, before the cutting of the emissarium by which, as we shall see, it is now emptied. From here a path on the l. strikes off to Palazzola and Monte Cavo along the ridge of Costa Casella, on which Alba Longa is supposed by some topographers to have stood. A little farther

we cross another depression, in which Sir W. Gell thought he could discover traces of the road that once connected Laurentum and Alba, and through which he considered the lake emptied itself into the Rivus Albanus, a theory no longer tenable. The view from here over the Campagna, extending to the sea on one side, and over the Alban Lake with the Monte Cavo behind on the other, is particularly fine. Following the ridge of Monte Cucco after passing the village cemetery and the Villa del Drago, we soon reach Castel Gandolfo. The views over the Campagna to Rome and the sea are very fine from this part of our route (see p. 397).

Alba Longa.

For many years most of the Roman antiquaries had fixed the site of this celebrated city at Palazzuola, on the eastern side of the lake of Albano, although the space appeared too limited to agree with the descriptions of Livy and Dionysius. The expression of the former historian, "*sub Albano Monte . . . quæ ab situ porrectæ in dorso urbis Longa Alba appellata*," could with difficulty have applied to the knoll of Palazzuola itself; Sir William Gell, believing that the older antiquaries had not examined the locality, undertook its survey for the purpose of deciding this doubtful point of classical topography. The pointing out of a new site for Alba Longa is due to our learned countryman. He supposes that it was situated on the ridge stretching along the northern side of the lake. The road we have travelled over from Marino leads us to a depression near the base of Monte Cucco, about 1 m. N. of Castel Gandolfo, where he supposes the Romans made an artificial cutting to carry the waters of the lake into the Rivus Albanus before the construction of the Emissarium. Here he also thought he had discovered some traces of an ancient road which ran from near the ruins of Bovillæ on the high post-road to Albano, marked by a line of ruined tombs, and traces of cuttings in the rock high above the N. shore of the lake, to allow of the passage of the road. The whole space is now covered with vegetation, without a trace of wall or edifice older than the Imperial period, except some massive blocks of peperino, which our author considers to be substructions of the ancient city. This ridge, Costa Caselia, bounded on one side by the precipices towards the lake, may explain how a city so situated was designated by the term *longa*. There would be room only for a single street, whose length could not have been less than 1 m. According to Gell's views, Palazzola was one of the citadels which defended the town at its south-eastern extremity: Niebuhr's idea that Rocca di Papa was the chief citadel of Alba is quite irreconcilable with the distance and localities. The road leading from this site to the plain across the Rivus Albanus was supposed by Sir W. Gell to be the line of communication between Alba and Lavinium. The place where the latter stood may easily be recognised by the high tower of *Pratica*, the modern representative of that famous city.*

* We have given a sketch of Sir W. Gell's views as to the position of Alba Longa, although we must confess that where our countryman would fix its site is open to insuperable objections, since Dionysius, on whose authority he chiefly relies, states that Alba was backed by a mountain, between which and the lake the town stood, and no such mountain exists behind Gell's Alba: but all researches on the site of a place destroyed centuries before any description of it that has come down to us was written, are little better than idle speculations, founded as they are on the vague topographical indications of Livy and Dionysius. Our readers will recollect that Alba was destroyed at least 650 years before the time of these historians. Some light may be thrown on the subject, however, by the labours of Signor Rosa, who has made a detailed topographical survey of the districts bordering on the Lakes of Albano and Nemi, and who has come to the conclusion that the most probable site of Alba was at Palazzola. Connected with this vexed question, we insert an extract from the note-book of a friend. "I have walked over the whole ridge, along the N. shores of the Alban Lake, where Gell places the site of Alba Longa; and with the exception of some walls of a villa of the period of the Antonines, I have been unable to discover a trace of any ancient constructions. I cannot understand how Alba could have occupied a site deprived of water, and so difficult to defend; and I am obliged to side with the older topographer in placing it near Palazzuola, probably in the

There are few spots in the neighbourhood of Rome which the poetry of Virgil has made so familiar to the scholar as Alba Longa:—

"Signa tibi dicam: tu condita mente teneto.
Cum tibi sollicito secreti ad fluminis undam,
Litoreis ingens inventa sub ilicibus sus
Triginta capitum fœtus enixa jacebit,
Alba, solo recubans, albi circum ubera nati.
Is locus urbis erit; requies ea certa laborum." *Æn.*, iii. 387.

It would be out of place here to examine the arguments by which Niebuhr has established the mythic character of the early history of Rome. By separating history from poetic fable, the Prussian historian by no means questions the existence of the ancient cities which figure so conspicuously in the legends of the poets. No one who has explored the country, and has examined the gigantic ruins still standing on the spots described by the Roman writers, can regard their existence as a romance; and the fact that the poets have associated them with the events of their legendary history must at least be received as an argument in favour of their high antiquity. There can hardly be a doubt that Alba was a powerful city anterior to the foundation of Rome: Niebuhr considers that it was the centre of a confederation, distinct from that of the Latins, but in alliance with it. The Roman writers state that Alba was destroyed by Tullus Hostilius (B.C. 650), after the famous contest of the Horatii and Curiatii; but Niebuhr doubts whether its destruction took place at that period, and believes that the city was first seized by the Latin confederation. All the authorities, however, agree that after the ruin of Alba its inhabitants removed to Rome, and settled on the Cælian hill. In later times the Julian and other illustrious families traced their descent from these Alban colonists.

level space beyond—a site to which the 'sub Albano Monte condidit (Ascanius) quæ ab situ porrectæ in dorso urbis Longa Alba appellata' of Livy, and the short notice of Dionysius, will apply. As to fixing the Arx Albana at Rocca di Papa, I am afraid its distance must exclude it, as at no time could the town of Ascanius have extended so far."

Returning to the road from Marino, the tourist can visit Castel Gandolfo and descend to the shore of the lake, for the purpose of examining the ancient Emissarium; or he may proceed along the ridge overlooking the lake to Palazzola, by a bridle-path of about 4 m., and from thence by the road through the woods of the Madonna del Tufo to Rocca di Papa and Monte Cavo.

PALAZZOLA,

a Franciscan monastery, beautifully situated at the foot of Monte Cavo, overlooking the lake of Albano, and commanding a splendid panorama over the subjacent lake, with the Campagna and Rome itself, even including, in fine weather, the shores of the Mediterranean. The garden of the monastery is remarkable for a consular tomb. It is excavated in the rock, and is supposed to be as old as the 2nd Punic war. It was first discovered in 1463 by Pius II. (Æneas Sylvius), who had it cleared of the ivy which had concealed it for ages. It was not completely excavated until 1576, when considerable treasure is said to have been found in the interior. The style of the monument closely resembles that of the Etruscan sepulchres — a fact which bespeaks its high antiquity, independently of the consular fasces and the emblems of the pontiff sculptured on the rock. Ricci considers, with some probability, that it may be the tomb of Cneius Cornelius Scipio Hispallus, the only person who died invested with the double dignity of consul and Pontifex Maximus, and who is mentioned by Livy as having been seized with paralysis while visiting the temple on the Alban mount (B.C. 176): he died at Cumæ, but his funeral obsequies were celebrated at Rome, where his remains were brought for that purpose: and it is very possible they were deposited where he was first attacked with his fatal malady. This tomb must have stood on the side of the road that led from the Via Appia to the Via Numinis and Temple of Jupiter, on the Mons

Latialis above. Near the monastery are the remains of extensive artificial caverns, supposed to have belonged to a Nymphæum of the Imperial period.

Rocca di Papa.

From its elevation above the sea, Rocca di Papa enjoys a cool climate, and is free from all traces of malaria; it has the additional advantage of varied and pleasant rides and walks through the adjoining woods and over the highest parts of the Alban hills. There is a very fair carriage-road to it from Frascati.

From whatever side we approach this picturesque mountain-village, whether from the valley of Grotta Ferrata and Marino, or through the magnificent woods behind Palazzola, it is scarcely possible to convey any idea of the scenery which presents itself at each turn of the road. Rocca di Papa occupies the site of the Latin city of Fabia, mentioned by Pliny as existing in his time, and is supposed by some topographers to mark the position of the Arx Albana of Livy, to which the Gauls were repulsed in their attack on Rome. Many antiquaries consider the modern name a corruption of the ancient Fabia, whilst others derive it from the circumstance that it was one of the strongholds of the popes as early as the 12th century. It is a straggling village of 2600 souls, at an elevation of 2648 ft. above the sea, built on a steep declivity of lava thrown up on the edge of the great crater of the Alban mount. It is first mentioned under its modern name in the chronicle of Fossanuova, where it is stated that pope Lucius III. (1181) sent Count Bertoldo, the Imperial lieutenant, to defend Tusculum against the Romans, and to recapture Rocca di Papa. In the 13th century it became, like Marino, a fief of the Orsini family, who held it until the pontificate of Martin V. in 1424, when it passed to the Colonnas, who still possess it. During the 2 following centuries it was a stronghold of that celebrated family, and was frequently besieged and captured in the contests between the Roman barons. In 1482 it was taken by the duke of Calabria; in 1484 by the Orsinis; and in 1557, during the contests between the Caraffeschi and the duke of Alba, it was besieged by the people of Velletri, and compelled by famine to surrender. On the extreme point of the rock some ruins of the ancient citadel may still be seen. From this village we ascend for about 2 miles to Monte Cavo, through chesnut forests of great luxuriance.

Monte Cavo.

Immediately behind the village of Rocca di Papa commences the circular crater-like depression, the plain forming the bottom of which is called the *Campo di Annibale*, from a tradition that it was occupied by Hannibal in his march against Tusculum and Rome. It is more probable that it was the position of the Roman garrison which, Livy tells us, was placed here to command the Appian and the Latin Ways during the invasion of the Carthaginians. The outline of the crater may be distinctly traced during the ascent: the side nearest Rome has disappeared, but Rocca di Papa, situated upon one of the several lava eruptions of the volcano, occupies the N.W. portion of its margin. In different parts of the plain are deep roofed pits, in which the snow collected on the neighbouring heights for the supply of Rome is preserved. Monte Cavo, the highest point of the Alban group of hills which bound the Campagna on the E. and S., is 3130 English ft. above the level of the sea. [The easiest way to reach Monte Cavo will be by Palazzola, and from thence to Rocca di Papa, passing the chapel of La Madonna del Tufo (3 m.); from here a road in the midst of the chesnut forest will bring the tourist in half an hour to Rocca di Papa; or he will find a path a short way beyond the chapel, which, by taking him to the upper part of the village, will much abridge his walk, and bring him at once into the road leading from

it to the Monte Cavo. There are some shorter paths through the woods, suited only for pedestrians, but which no one *unaccompanied by a guide* ought to attempt. Monte Cavo is about 7 m. from Albano, and 6 from Nemi; on horseback it can be reached in less than 2 hrs. from the former. The best season for visiting it will be in April or May, and in the morning or evening, the subjacent country being often enveloped in fog at other times. In a spring day the excursionist will be able to ascend the mountain, examine the Campo di Annibale, descend to Nemi, and, following the west side of its beautiful lake, return to Albano before dark. By means of the railway to Albano, this excursion may be performed in the same day from Rome.] On the summit stood the Temple of Jupiter Latialis, erected by Tarquinius Superbus, as the common place of meeting of the Romans, Latins, Volsci, and Hernici, and memorable in Roman history as the scene of the Feriæ Latinæ, the solemn assemblies of the 47 cities which formed the Latin confederation. In the last mile of the ascent from the Campo di Annibale we join the ancient *Via Triumphalis*, the road by which the generals to whom were granted the honours of the lesser triumph, or ovation, ascended on foot to the temple. Amongst those who enjoyed this honour were Julius Cæsar, as dictator; M. Claudius Marcellus, after his victory at Syracuse; and Q. Minutius Rufus, the conqueror of Liguria. The pavement of this ancient road is perfect during the upper part of the ascent, and, by pushing through the underwood, may be followed for a considerable distance; the kerb-stones are entire in many parts of it, and about 9 feet apart. Some of the large polygonal blocks of which it is composed bear the letters N. V., supposed to signify "Numinis Via." On the summit is a broad platform, on which stood the celebrated temple, commanding the extended plains of ancient Latium. In the beginning of the last century the ruins then existing were sufficient to show that the temple faced the S.; that it was 240 ft. long and 120 ft. broad; and that it had been decorated with columns of white marble and giallo antico. Many statues and bas-reliefs were also found upon the spot, which proved the magnificence of the edifice under the emperors. In 1783 all these remains were destroyed by Cardinal York for the purpose of rebuilding the ch. of the Passionist convent. The Roman antiquaries justly denounced this proceeding of the last of the Stuarts as an act of Vandalism, and it is greatly to be regretted that so ardent an admirer of ancient art as Pius VI. did not interpose his authority to prevent it. The temple was one of the national monuments of Italy; and no profaning hand should have been allowed to remove a stone of an edifice so sacred in the early annals of Rome. The only fragment now visible is a portion of the massive wall, on the southern and eastern side of the garden of the convent, composed of large rectangular blocks, and evidently a part of the ancient substructions of the temple. The ch., dedicated to the Holy Trinity by Cardinal York, contains nothing worthy of notice. At the foot of the mountain are the lakes of Nemi and Albano, with the towns of Genzano, Lariccia, Albano, and Castel Gandolfo. Beyond this rich foreground are the wide-spread plains of Latium, on which, as upon a map, we may follow the principal events of the last 6 books of the Æneid, and the scenes of the first achievements of Rome. Immediately at the foot of the Alban hills we see the vine-clad hill of Monte Giove, the supposed site of Corioli, and Civita Lavinia, the modern representative of Lanuvium. On the S.E. the Pontine marshes are concealed by the ridge of Monte Artemisio, but we may trace the line of coast from the promontory of Porto d'Anzio, the ancient Antium, to near Civita Vecchia; and as the eye moves along the dark band of forests which spread along the shore for nearly 60 miles, we may recognise the position of ancient Ardea; of Lavinium,

the modern Torre di Pratica; of Laurentum, at Tor Paterno; of Ostia, near the double mouth of the Tiber; the Etruscan Cære, at Cervetri; the crater of the lake of Bracciano; and the hills of La Tolfa. On the N. we recognise the Monte Cimino, the insulated mass of Soracte, Monte Genaro, with the group of the Moutes Corniculani at its base, and far beyond the lofty outline of the Apennines which encircle the valley of the Velino. Within the amphitheatre formed by the Sabine hills we see Tusculum, the site of Gabii, and the heights of Tivoli; the view of Palestrina is intercepted by Monte Pila, which rises above the south-eastern extremity of the Campo di Annibale. Behind Monte Pila, to the rt., is the "gelidus Algidus" of Horace, on which Lord Beverley discovered, some years since, the ruins of a circular temple. This may possibly be that of Diana which Horace celebrates:—

"Quæque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet; et votis puerorum amicas
Applicet aures."

Beyond this, at the opening of the plain of the Sacco, is the town of Valmontone. The last and greatest feature of the landscape is Rome itself, which is seen from this point in all its glory:—

"Quâque iter est Latiis ad summan fascibus Albam,
Excelsà de rupe procul jam conspicit Urbem." *Lucan*, v.

The summit of this hill is well known to the classical reader as the spot from which Virgil makes Juno survey the contending armies previous to the last battle of the Æneid:—

"At Juno è summo, qui nunc Albanus habetur,
Tum neque nomen erat, nec honos, aut gloria, monti,
Prospiciens tumulo, campum adspectabat, et ambas
Laurentum Troûmque acies. urbemque Latini." *Æn.* xii. 134.

Lord Byron has beautifully described the magnificent panorama from the Alban Mount:—

"And afar
The Tiber winds, and the broad ocean laves
The Latian coast, where sprung the epic war.
'Arms and the man,' whose reascending star
Rose o'er an empire:—but beneath my right
Tully reposed from Rome; and where yon bar
Of girdling mountains intercepts the sight,
The Sabine farm was till'd, the weary bard's delight." *Childe Harold*, iv. 174.

Lake of Albano.

The ascent from Marino to Castel Gandolfo, through the woods which clothe this side of the lake, commands one of the most beautiful scenes in Italy: it crosses the depression of the edge of the crater, over which ran the primitive watercourse by which the lake emptied itself before the excavation of the present emissarium, from whence it ascends gradually along the Monte Cucco to Castel Gandolfo.

Another road leads from Rocca di Papa to Castel Gandolfo, through Palazzuola, and along the southern margin of the lake, traversing the lower avenue (*galleria*) below the convent of the Cappuccini of Albano, through a thick wood, and from thence through the magnificent upper galleria of ilexes, passing by the Franciscan convent and the Villa Barberini, before reaching the E. gate of Castel Gandolfo. From whatever side the lake is approached, the traveller cannot fail to be struck by its exceeding loveliness.

Castel Gandolfo,

a town of 1446 Inhab., derives its chief importance from the summer palace of the popes, which forms so conspicuous an object from all parts of the country around. In the 12th century it was the property of the Gandolfi family, whose *Turris* or *Castrum de Gandulphis* is mentioned in many documents of the period. Under Honorius III., in 1218, it passed into the hands of the Savellis, who held it as their stronghold for nearly 400 years, defying alternately the popes, the barons, and the neighbouring towns, although they were

occasionally driven from their position by superior force. In 1436 it was sacked and burnt by the troops of Eugenius IV., because Cola Savelli had afforded an asylum in it to Antonio da Pontedera, who had rebelled against the pope. On this occasion the castle was confiscated; but the Savellis again obtained possession of it in 1447, in the time of Nicholas V. This illustrious family continued to hold it, with occasional interruptions, until 1596, about which time Sixtus V. had erected it into a duchy in favour of Bernardino Savelli; but the fortunes of his noble house were too much reduced to support the dignity, and he sold the property to the government for 150,000 scudi, an immense sum for the time. In 1604 Clement VIII. incorporated it with the temporal possessions of the Holy See. Urban VIII., about 1630, determined to convert it into a summer residence for the sovereign pontiffs, and began the palace, from the designs of Carlo Maderno, Bartolommeo Breccioli, and Domenico Castelli. In 1660 the plans were enlarged and improved by Alexander VII., and the whole building was restored and reduced to its present form by Clement XIII. in the last century. Since that time several Roman families, and particularly the Barberinis, the Del Dragos, and the Torlonias, have erected villas in the vicinity. The situation of Castel Gandolfo is extremely picturesque: it occupies an eminence above the north-western margin of the lake; and from its lofty position, 1450 feet above the Mediterranean and 460 above the lake, its climate is pure and its air bracing, whilst it is free from malaria, the pest of the subjacent Campagna on one side, and of the shores of the lake on the other. The Papal palace, the most frequented country residence of the sovereign, is a plain, unornamented building, with some large and convenient apartments: the view from it, over the lake, is extremely fine. The ch. adjoining, dedicated to St. Thomas of Villanuova, was built in 1661, by Alexander VII., from the designs of Bernini, in the form of a Greek cross. In the interior is an altar-piece by *Pietro da Cortona*, and an Assumption by *Carlo Maratta*. A path leads down from the town to the shores of the lake, which swarm with frogs in the summer. The lake of Albano, one of the most beautiful pieces of water in the world, and, in respect to scenery, beyond comparison the finest of those of purely volcanic origin in Italy, is 3825 yds. (2¼ m.) in length, 2300 yds. (1⅓ m.) in width, about 6 m. in circuit, and is probably one of those craters of elevation well known to geologists, its sides being formed of beds of volcanic tufa dipping away from the centre.

The Emissarium.

The most remarkable circumstance connected with the Alban lake was the formation of the emissary, by which the Romans, while engaged in their contest with the Veientes (B.C. 394), succeeded in lowering the waters, which by their accumulation threatened to inundate the subjacent country. This emissary is a subterranean canal or tunnel, 1509 yds. in length, excavated in the tufa; it varies in height from 5½ to 9 or 10 feet, and is never less than 3¼ in width. The upper end is of course on a level with the surface of the lake, or 964½ Eng. feet above the sea, the lower 954, giving a fall of 10 ft. or of 1 in 452. It runs under the hill and a little east of the town of Castel Gandolfo, and opens at la Mola, 1 m. from Albano, from which its waters run to the Tiber by the stream which passes by Vallerano. The summit of Monte Cavo, on the opposite side of the lake, rises 2166 feet from its waters. Certain vertical openings or shafts, by the Romans called *Spiramina* and *Spiracula*, intended to give air to the tunnel below during its excavation, are said to be visible in various parts of the hill under which it runs. In summer the water is seldom more that 2 feet deep in the emissarium, and does not run with rapidity, as may be observed by means of a

candle placed upon a float and allowed to follow the current. Over the opening towards the lake is a low flat arch of 7 stones; the blocks with which it is constructed are large, and of the peperino of the country; they form what may be called a flat arch: the blocks, being wedge-shaped, support each other —a style we see employed by the Etruscans, and even during the Republican period at Rome, in the Tabularium of the Capitol. It is now indeed sustained by a modern round arch, and by a wall of masonry. Within the enclosure formed by this arch and wall are some ancient stone seats, with a moulding, the place having probably been converted at a subsequent period into a Nymphæum, which existed when Domitian took so much delight in this locality. A quadrilateral court, well walled in with large stones in parallel courses, succeeds to the flat arch; opposite to which the water enters a narrower passage, and then passes into the interior of the mountain. The fine old trees which overshadow the Alban lake render it a cool and delightful retreat in the hot months; and the number of blocks, the remains of terraces and buildings, at the water's edge all round its shores, prove how much the Romans, during the period of the first emperors, enjoyed its picturesque beauties. A large grotto or cave, near the water's edge, and at a little distance to the N. of the emissarium, decorated with Doric triglyphs, was probably used as the summer triclinium of the emperor Domitian, whose palace was situated on the hill above. These retreats were of course constructed long after the emissary, when the experience of ages had shown that there was no further danger to be apprehended from the rising of the water. To these observations we may add, that, from appearances on the sides of the lake, it is evident, as confirmed by history, that its waters were considerably higher than the present surface: the depression between Castel Gandolfo and Marino, at the lowest edge of the crater, serving to carry off the waters into the little stream which now flows below the hill on which Marino stands. The terms of the oracle of Delphi, as handed down by Livy, however, cannot refer to this channel, directing, as it did, that the waters should not be allowed to escape by their own river, *in mare manare* (aquam) *suo flumine*, as it would have flowed into the Tiber, and not into the sea. The connexion of the emissary with the siege of Veii is easily explained: the oracle directed the construction of the emissary, in reference to the hint of the Etruscan soothsayer that they would enter Veii by means of a mine, the art of forming which was then unknown to the Romans. By the exercise of their skill in the operations of the emissary they obtained sufficient knowledge to enable them to sink a mine, which gave them possession of the citadel of Veii.*

Travellers who visit the lake from Albano will always find donkeys in the town ready for hire at 3 pauls each. The cicerone will expect 5 pauls, and the custode at the emissary who finds lights 2. A very beautiful road of 2 m., shaded by ilexes, and skirting the grounds of the Villa Barberini, passing before the Convent of S. Francesco, leads from Castel Gandolfo to Albano. It is called the *Galleria di Sopra*, and is well known as a delightful drive, and for its fine views over the lake and of Monte Cavo.

* The lowest part of the rim of the crater which encloses the Lake of Albano, and over which only its waters could have flowed before the excavation of the emissarium, is situated between the top of the ascent by the road from Marino (p. 386) and the base of Monte Cucco. Sir W. Gell supposed that he had discovered traces of an artificial cutting at the base of the latter hill, and hence made the ancient waters to flow into the dry bed of a river in the ravine below, and which he considered to be the Rivus Albanus. More recent researches on the topography of the locality have shown that the lowest part of the rim is nearer the small oratory mentioned at p. 387, rendering it probable that over this point once ran the waters of the lake, and into the stream rising in the Parco di Colonna, and flowing under Marino, and which is further confirmed by the discovery of an inscription at Marino, in which the latter stream is designated as the Rivus Albanus. According to the French surveyors, the lowest part of the edge of the crater is 246 feet above the level of the lake.

Via Appia Nova—Albano.

The Railway is now the most expeditious way of reaching Albano, although the station—La Cecchina—is at an inconvenient distance, about 3 m. from the town; and the drive tedious from its being a continuous ascent. Trains leave Rome several times a day, performing the journey in 1¼ hrs. A very rickety omnibus, fare 15 barrochi on ascending, 10 on returning from the town; carriages from 5 to 8 pauls. Persons may do well to order beforehand from the inn a vehicle to be in waiting their arrival at La Cecchina.

The rly. from Rome to Albano is the same as that to Frascati as far as the station of Ciampino, 9 m. from the city; here the Albano branch, which continues to Naples, diverges to the rt., encircling the base of the Alban hills as far as Velletri, passing below Marino, where there is a small station about 4 m. from the town, and soon after crossing the post-road and the ancient Via Appia, at the 11th m. below the Osteria delle Frattocchie; beyond this there are several deep cuttings through the lava-currents descending from the Alban craters. The stream which empties the lake is crossed at a short distance below its exit from the Emissarium. Fine views of Castel Gandolfo and Albano are had from this part of the rly., which runs round the base of Castel Savelli, until it reaches *La Cecchina* stat., situated near the edge of the Val Ariccia. From La Cecchina the pedestrian can take the road through Ariccia to Albano, about 4 m.; the carriage road, 3 m., runs more to the l.

As some travellers may wish to visit Albano from Rome, or on their way to Naples, it may be as well to describe here the road leading to it from the capital, which comprises the first 14 miles on the Via Appia Nova. Leaving Rome by the Porta San Giovanni, the road immediately crosses the Mariana stream, and soon after separates from that leading to Frascati: at the second milestone we cross the ancient Via Latina, the direction of which is marked by a line of ruined sepulchres; two of which in brick, and now converted into temporary farm-buildings, at a short distance on the l., are in good preservation. At this point, and beyond where the modern road intersects the Via Latina, and in the space between them and the Claudian Aqueduct, upon the farm of the *Arco Travertino*, or *del Corvo*, excavations were made during 1858, which led to the discovery of some most interesting sepulchral monuments of the age of the Antonines, and of the Basilica of St. Stephen, founded in the pontificate of St. Leo in the middle of the 5th centy. Several marble columns, with ancient Composite and Ionic capitals, have been dug out, some of the latter with the cross sculptured on the volutes, and 2 curious inscriptions, one relative to the foundation of the primitive ch. by Demetria, a member of the Anician family; the other to the erection of the Bell Tower by a certain Lupus Grigarius, in the middle of the 9th century, 30 years after the rebuilding of the Basilica by Pope Leo III. The ground-plan of the basilica, which is now laid open, shows that it was similar to the sacred edifices of the same period. The church, dedicated to St. Stephen, as restored by St. Leo III., consisted of a vestibule and portico, forming the front turned towards the E., opening into the aisles and nave, which were separated by a range of marble columns, most of which are unfortunately now removed. At the extremity of the nave is a semicircular tribune, with remains of the altar; and on the rt. or N. side of the latter a square baptistery, with a sunk font in the centre, evidently for baptism by immersion. One of the peculiarities of this basilica is the *edicula* in the centre of the nave and in front of the tribune, and which, placed over the relics of martyrs, was retained and included in the Leonine edifice: it consists of two chambers, entered by a descending staircase; over it may have stood the presbytery or choir. From the mass of ruins laid open during the

excavations between the basilica and the road, this part of the Via Latina must have been occupied by an extensive villa, of which probably the ruins opposite the 2nd mile on the l. formed a part, and by a line of tombs like those on the Via Appia, several of which were laid open in 1850. Not far from these ruins are the Catacombs of i Santi Quattro, in the *Vigna del Fiscone*. Between the 3rd and 4th m. is the *Osteria del Tavolato*, on the rising ground between which and the arches of the aqueduct is supposed to have stood the Temple of Fortuna Muliebris, where Coriolanus was dissuaded by his wife and mother from marching on Rome. The distance from the capital and the locality both agree with the accounts of Dionysius and Valerius Maximus, who place it at the fourth milestone on the Via Latina. There are no ruins of any consequence, although the walls of the casale are composed of fragments of marble, and numerous remains of columns, &c., have been found in the vicinity. There is no other spot to which the site of the temple can with so much probability be assigned, and we may therefore regard it as the spot where Coriolanus found that he was not "of stronger earth than others:"—

> "Ladies, you deserve
> To have a temple built you: all the swords
> In Italy, and her confederate arms,
> Could not have made this peace."

From this point and for the next 7 m. the post-road runs parallel to the ancient Via Appia, which is marked on the rt. by the well-known tomb of Cæcilia Metella, followed by a long line of others, the most remarkable of which are noticed in our excursion to that most celebrated of the great highways leading out of Rome. The magnificent line of arches on the l. mark the course of the united aqueducts of the Aqua Claudia, and Anio Novus. 3 m. from the gate and on the l. is the Torre Fiscale, a lofty mediæval tower. Opposite to the 5th milestone, on the rt., are extensive ruins called by some Roma Vecchia, which extend to the Via Appia, and which are now generally supposed to belong to a villa of the Quintilii; they occupy a mile in length, and stand on an escarpment of the lava current, which ends at the tomb of Cæcilia Metella. An elegant brick tomb of the age of the Antonines, near the *Casale delle Capanelle*, between the 5th and 6th milestones, has been confounded with the Temple of Fortuna Muliebris. The great circular tomb on the Appian seen to the rt., and covered with farm-buildings and an olive-garden, is *Casal Rotondo*, the Sepulchre of Messalla Corvinus (see p. 359). Before the 7th m. is the Torre di Mezza Via, close to which a ruined aqueduct crosses the road in the direction of the Villa of the Quintilii, to convey water to which it appears to have been exclusively destined. A plain is traversed by the post-road for the next 3 miles. Beyond the 9th milestone the road to Marino branches off on the l., and soon after a small stream called the Fossa del Ponticello is crossed. Between this and the foot of the Alban hills at the 11th mile where the rly. crosses, some emanations of sulphuretted hydrogen gas are seen and smelt in the space lying between the modern and ancient Appian Ways, the most extensive being designated by the name of *la Solfarata*: it is marked by white efflorescence on the surface. Before reaching the 11th milestone the post-road bends to the rt., towards the Osteria delle Frattocchie, where it joins the ancient Via Appia, the line of which it follows to Albano: the villa on the l. of the road here, belongs to the Colonna family: from le Frattocchie the high road to Nettuno and Porto d'Anzio strikes off to the rt. Between le Frattocchie and the next m. (12), several ruined sepulchres bound the ascent on either side, and on the rt. are the ruins of *Bovillæ*, with the remains of a circus and a theatre. Higher up is the site of the more ancient Bovillæ, founded by Latinus Sylvius, well known for its conquest by Coriolanus, and as the Sacrarium of the Julian family. Frattocchie is supposed to be on or near the site of the fatal quarrel between Milo and Clodius, and which forms the subject of Cicero's celebrated oration 'Pro Milone.' The

ascent from le Frattocchie to Albano is gradual, although considerable, the difference of level from the bottom of the hill to the gate of the town being nearly 650 feet.

A little beyond the 12th milestone the road crosses the dry bed of the river by which Sir William Gell supposes the Alban lake to have discharged its waters anterior to the excavation of the emissary. A modern road leads on the l. from near this to the Villa Torlonia at Castel Gandolfo: a short distance beyond this traces of an ancient one have been discovered, which is supposed to have led from Laurentum to Alba Longa. Numerous tombs, many of which are shown by inscriptions to have belonged to eminent families of ancient Rome, border the road on each side during the ascent to Albano. Between the 12th and 13th milestone the road is lined on the rt. by massive substructions of tuffa blocks for some distance. About 1 mile before reaching the town a massive square tomb, about 30 feet high, with 3 niches within and places for urns or sarcophagi, was long supposed to be the tomb of Clodius, in spite of the express statement of Cicero that his body was burnt in the Roman Forum and cast out half consumed to be preyed upon by dogs, "*spoliatum imaginibus, exequiis, pompa, laudatione, infelicissimis lignis, semiustulatum, nocturnis canibus dilaniandum.*" The view looking back during the ascent presents one of the most impressive scenes in Italy. It commands the whole Campagna as far as Soracte: in the middle of the plain Rome is seen with its domes and towers in solitary grandeur, like an oasis in the desert, amidst the ruins of the desolate plain. Beyond, on the l., the long line of the Mediterranean completes this striking picture. Close to the gate of Albano, and on the l. of the road, are the remains of a high tower-shaped sepulchre, with binding-blocks in white marble, and with which the entire structure of 4 stories appears to have been originally covered. It contains a sepulchral chamber 12 ft. by 8, and is generally admitted to be the tomb of Pompey the Great, whose ashes were brought from Egypt and deposited here by his wife Cornelia. The statement of Plutarch, who tells us that the tomb of Pompey was close to his villa at Albanum, corresponds with this locality. On the rt. of the gate is the Villa Altieri, and on the l. the road leading to Castel Gandolfo. After entering the town, we pass on the rt. the Villa Doria, in the finest situation of the modern city.

ALBANO, 14 m. from Rome. (*Inns:* the Hôtel de la Poste, good and comfortable: and the H. de Russie, by Calpini, fair; both with fine views from their back and upper windows.) Carriages and donkeys can be procured at both these inns, but tourists will do well beforehand to come to an understanding about the charges; if not, they must make up their minds to be imposed upon.

[For persons whose time is limited the following itinerary, which will include most of what is to be seen in the town and the neighbourhood, may be useful, and which in a carriage may be gone through in 5 hours. Leaving Albano—Tomb of Aruns, Viaduct of Laricia, town of Ariccia, and, leaving there the carriage, examine the ancient walls and the substructions on the line of the Via Appia below the town; a drive of half an hour to the Villa Cesarini at Genzano, to see which and the gardens overlooking the Lake of Nemi a permission had better be obtained before leaving Rome. Drive to the Capuchin Convent at Genzano, from which a walk of an hour to Nemi; visit the Monte Parco on returning, for the fine view; drive from Ariccia through the woods to the Capuchin Convent of Albano, and from there by the Upper Gallery to Castel Gandolfo, returning to Albano by the Lower Gallery, visiting on the way the ruins in the Villa Barberini. The principal sights at Albano will be the Villa Doria; the Cathedral; the Church of San Paolo; the Roman Amphitheatre; and the Church of Santa Maria della Rotonda. An excursion to Palazzola, Rocca di Papa, and Monte

Cavo will require 5 hours; the return journey to Rome in a carriage, along the line of the Via Appia, 3½ hours, on foot 5 or 6.]

An episcopal town of 6260 souls, 1250 English ft. above the sea, celebrated for the beauty of its scenery and the purity of its air. Albano and Lariccia have been called the Hampstead and Highgate of Rome, and during the summer months they are much frequented by visitors. Albano, particularly, is a favourite resort of the Roman nobility during the *villeggiatura* season from June to October. Although the situation is generally healthy, its close vicinity to the Campagna below, and to the region of malaria, cannot be regarded without suspicion; during the extreme heats of summer intermittent fevers sometimes show themselves, even at this considerable elevation. The present town occupies part of the grounds of the villas of Pompey and Domitian: traces of the former exist in the masses of reticulated masonry in the grounds of the Villa Doria, and in still more extensive ruins within the precincts of the Villa Barberini on the road to Castel Gandolfo; but as Domitian included both the villas of Pompey and of Clodius in his immense range of buildings, it would be extremely difficult to determine the position of the more ancient structures. The neighbourhood of the town was covered with villas of the Roman patricians, many of which are still traceable. The most remarkable remains at Albano are those of the Amphitheatre erected by Domitian (between the ch. of S. Paolo and the Cappuccini), mentioned by Suetonius and by Juvenal as the scene of the most revolting cruelties of the last and worst of the 12 Cæsars; it was nearly perfect in the time of Pius II., with its seats partly excavated in the rock. Near the ch. of S. Paolo are the ruins of the Prætorian camp: a great portion of the walls and one of the gates still exist. The walls are built of quadrilateral blocks of peperino, many of which are 12 ft. long. In the lower part of the town is a circular building, now the ch. of S. Maria della Rotonda, in the jambs of the door of which are some beautiful acanthus-leaves in marble, portions of an elegant frieze of some ancient edifice, probably from the villa of Domitian: the building itself is supposed to have been originally a temple dedicated to Minerva. In the Strada di Gesù e Maria are remains of baths. The ch. and convent of the Cappuccini, between the town and the lake, celebrated for its lovely position and its magnificent views from the upper part of the garden, *into which ladies are not admitted*, and especially from the raised terrace, over the highest station of the Via Crucis, occupies a part of the villa of Domitian. More extensive remains are found among the pine-groves of the Villa Barberini. The principal modern villas at Albano are those of Prince Doria, near the Roman gate, and of Prince Piombino, at the opposite extremity of the town, both commanding fine views over ancient Latium and the Mediterranean; of the Massimo, Rospigliosi, Feoli, and Sacchetti families.

The wine of Albano, from the vineyards on the slopes below the town, still keeps up the reputation it enjoyed in the days of Horace:—

> "Ut Attica virgo
> Cum sacris Cereris, procedit fuscus Hydaspes,
> Cæcuba vina ferens: Alcon Chium maris expers.
> Hic herus: Albanum, Mæcenas, sive Falernum
> Te magis appositis delectat; habemus utrumque." *Sat.* II. viii. 13.

Albano has been the seat of a bishop since A.D. 460. Adrian IV. (Nicholas Breakspeare), the only Englishman who ever sat on the papal throne, was bishop of Albano for some years prior to his being raised to the Pontificate; it forms one of the six suburban sees always filled by a cardinal bishop.

The Via Appia Nova passes in a straight line through Albano, until reaching the gigantic viaduct that connects it with Ariccia; and a short distance beyond the last houses of the town, before arriving at the viaduct, the sepulchral monument so often described as that of the Horatii and Curiatii is seen on the rt. The

older Italian antiquaries who suggested this idea had taken no pains to examine how far such a supposition was borne out by history; but in recent years a diligent search into authorities, and above all a more accurate acquaintance with Etruscan remains, has not only entirely disproved the assertion, but has established beyond a doubt the Etruscan origin of the tomb, and the probable occasion of its erection. The base is 49 ft. long on each side, and 24 high: upon this rise at the angles 4 cones, in the centre of which is a round pedestal 26 feet in diameter, containing a small chamber, in which an urn with ashes was discovered in the last century. The traveller who will take the pains to compare this with the description of the tomb of Porsenna at Chiusi, as given in the 36th book of Pliny, on the authority of Varro, will hardly require a stronger argument in favour of the conclusions of Piranesi, D'Hancarville, and Nibby, that it is the tomb of Aruns, the son of Porsenna, who was killed by Aristodemus in his attack upon Aricia. The tomb of the Horatii and Curiatii stood near the spot where these heroes fell, which was distant only 5 miles from Rome, and on the Via Appia (p. 359). Until 1853 a steep descent, and a proportionately dangerous ascent, led from Albano to Lariccia, to obviate which a gigantic viaduct was undertaken by Pius IX., to connect these towns, and by which travellers now pass on a level from one to the other. This celebrated work, perhaps one of the most remarkable of its kind in modern times, spans the deep ravine which separates Albano from Lariccia: it was commenced in 1846, and completed in 1853, the architect being the late Cavaliere Bertolini, under the direction of the enlightened Minister Jacobini, who presided over the department of public works. This magnificent viaduct consists of 3 superposed ranges of arches, 6 on the lower tier, 12 on the central, and 18 on the upper one, the height of each being 60, and the width 49 feet between the piers. The length of the way is 1020 feet, including the approaches, and of the upper line of the arches alone, or of the viaduct properly speaking, 890 feet, and the greatest height above the bottom of the valley 192½ feet. The whole is constructed of square blocks of peperino quarried near the spot, the quantity employed being 8,000,000 cubic feet, and, what is not the least surprising circumstance connected with this extraordinary work, at a cost of only 140,000 scudi (30,000*l.* sterling). The viaduct opens immediately on the Piazza of Ariccia, before the ch. and the Chigi palace. The view from the pathway and towards the sea is very fine.

Ariccia,

about 1 m. from Albano, separated from it by a deep hollow: there is a small clean-looking *Inn* on the Piazza (the Hotel Martorelli). The old post-road left the Appian near the tomb of Aruns, and proceeded by a steep but picturesque ascent to Lariccia, through which the interest of the Chigi family succeeded in carrying the modern one, although the old line of the Via Appia afforded a straight and more direct course. The deep ravine which separates Ariccia from Albano abounds in beautiful scenery. The modern town, with a population of 1675 Inhab., is on the summit of the hill, and occupies the site of the citadel of Aricia, one of the confederate cities of Latium, whose history and connexion with the nymph Egeria are so often alluded to by the Latin poets. It was supposed to have been founded by Hippolytus, who was worshipped under the name of Virbius, in conjunction with Diana, in the neighbouring grove. We gather from Virgil that it was one of the most powerful

towns of Latium at the arrival of Æneas:—

"At Trivia Hippolytum secretis alma recondit
Sedibus, et nymphæ Egeriæ nemorique relegat;
Solus ubi in sylvis Italis ignobilis ævum
Exigeret, versoque ubi nomine Virbius esset."
Æn. vii. 761.

It was the first day's resting-place out of Rome in Horace's journey to Brundusium:—

"Egressum magnâ me accepit Aricia Româ
Hospitio modico." I. *Sat.* v. 1.

Its importance in the time of Cicero is shown by his eloquent description in the third Philippic, when he replies to the attack of Antony on the mother of Augustus, who was a native of the town. During the retreat of Porsenna's army from Rome it was attacked by a detachment under his son Aruns, who was defeated and slain by Aristodemus of Cumæ: the Etruscan prince was buried near the battle-field in the tomb above described. The ancient city lay on the southern slope of the hill, extending to the plain traversed by the Via Appia, where numerous ruins still exist. Among these are the city walls, and a highly curious fragment with a perpendicular aperture, through which a sufficient quantity of water is discharged to give rise to the question whether it is the emissary of the lake of Nemi or the fountain of Diana. The most important ruin is that discovered by Nibby, who considered it to be the Temple of Diana, whose site had been previously sought for on the side of the lake of Nemi. There are several circumstances in favour of this opinion: the account of Strabo, who says that the temple overlooked a sea, does not correspond so well with the lake of Nemi as with the extensive hollow below these ruins called the *Vallericcia*, a crater 4 m. in circumference, which was probably filled with water in his time, like the other volcanic lakes of Albano, Nemi, &c. A still more conclusive argument is the bas-relief found here in 1791 by Cardinal Despuig, who unfortunately sent it to Palma in the island of Majorca, representing the priest of the temple in the act of slaying his predecessor, confirming the account of Strabo, who tells us that the barbarous ordinances of the temple required that the high priest, called the Rex Nemorensis, should have killed his predecessor in single combat. The founder of this temple, according to Pausanias, was Hippolytus; but other writers ascribe it to Orestes, after he had taken refuge at Aricia with Iphigenia.

The modern town of Lariccia has a large palace belonging to the Chigi family built by Bernini, and the ch. of the Assumption, raised by Alexander VII. in 1664, from the designs of the same architect. Its imposing cupola is decorated with stuccoes by Antonio Raggi. The fresco of the Assumption, and the picture of S. Francesco de Sales, are by *Borgognone;* the St. Thomas of Villanova by *Vanni;* and the S. Joseph and S. Antony by the brothers *Gimignani.* About 10 minutes' walk from the village, descending into the valley, is the magnificent causeway, 700 feet in length, and about 40 in width, by which the Via Appia was carried across the northern extremity of the Vallericcia: it is built of quadrilateral blocks of peperino, and is pierced by 3 arched apertures for the passage of water, and in the deepest part of the valley its height is not less than 40 feet; a short distance from its S.E. extremity is the opening of what appears to be the emissarium of the Lake of Nemi, from which flows an abundant and pellucid stream, which carries with it fertility into the subjacent plain of Vallericcia. The pedestrian may from this point follow the line of the ancient Via Appia to below Genzano.

Monte Giove (Corioli), and Civita Lavinia (Lanuvium).

From Lariccia and from the road to Genzano, looking over the wide crater

of the Valleriecia, is seen the hill of *Monte Giove*, a low eminence of the range which descends from Monte Cavo towards the plain. It is covered with vineyards, and is situated on the left of the road leading to Porto d'Anzio. Monte Giove is interesting as the spot where many antiquaries agree in fixing the site of *Corioli*, so famous in the history of Coriolanus:—

"Cut me to pieces, Volsces, men and lads,
Stain all your edges on me. Boy! false hound!
If you have writ your annals true, 'tis there
That, like an eagle in a dovecote, I
Flutter'd your Volsces in Corioli:
Alone I did it."

There are no ruins of the ancient city to be discovered; indeed, Pliny states that it was deserted in his day, and that its site was without a trace of its existence (*periere sine vestigio*). On a projecting hill to the E. is the picturesque town of *Civita Lavinia*, or *Lavigna*, with 950 Inhab., occupying the site of Lanuvium, supposed to have been one of the confederate cities of Latium founded by Diomede. It is celebrated by Livy for its worship of Juno Sospita, or Lanuviana. It is also memorable as the birthplace of Milo and of Murœna, well known by the able advocacy of Cicero, of Roscius the comedian, and of the 2 Antonines and Commodus. The modern town is built in part of massive rectangular blocks, evidently the remains of ancient buildings. At the W. and S.E. extremities of the hill are the remains of extensive walls, composed of large square blocks, and of an ancient road. In the autumn of 1865 a good imperial statue, attributed to Claudius, with an eagle on the pedestal, a bronze arm, several mutilated architectural fragments, and massive blocks of a wall, were discovered in making excavations. The fine statue of Zeno, in the Museum of the Capitol, was found in the ruins of a Roman villa here.

Civita Lavinia is reached by rly., a single train going and returning daily; the stat. is also that for Genzano, which is 3 m. off.

Genzano,

about 4 m. from Albano. Among the most remarkable objects presented by the modern post-road is the viaduct of eight arches on leaving Lariccia, forming, as it were, a continuation of that of Albano, a second of 8 arches beyond Galloro, and a third over the ravine before reaching Genzano, by which the former tedious route from Lariccia to Genzano is avoided, which was so beset with beggars, who seemed to be the true representatives of those who infested this hill in the time of Juvenal:—

"Dignus Aricinos qui mendicaret ad axes,
Blandaque devexæ jactaret basia rhedæ."
Sat. iv.

A fine triple avenue of elms called the *Olmata*, planted by duke Giuliano Cesarini in 1643, forms the entrance to Genzano. The point where the 3 planted avenues branch off is called the *piazza:* one of these leads to the Cappuccini and to Nemi, the central one to the palace of the dukes of Cesarini, and the third to the town. Travellers who wish to visit the lake will do well to quit their carriage at this *piazza*, and proceed to the Cappuccini, from which the descent to its shores will occupy half an hour, and a road leads direct from the lake to Genzano, where the carriage can wait their return.

Genzano, a picturesque town of 4850 Inhab., celebrated for its annual festival on the eighth day of the Corpus Domini, called the *Infiorata di Genzano*, from the custom of strewing flowers along the streets, so as to represent arabesques, heraldic devices, figures, and other ornaments. The effect produced by this kind of mosaic of flowers is extremely pretty; during the festa the town is filled with visitors from Rome and the surrounding villages. On one of the hills above the town is the mansion of the dukes of Cesarini, in a beautiful position, on

the lip of the crater, in the bottom of which is the lake of Nemi. Higher up is the convent of the Cappuccini, from the gardens of which—but where ladies are not allowed to enter—the prospect is of even greater beauty. The palace of Duke Cesarini offers no other interest than the view over the lake and town of Nemi: unlike most of the Roman nobility, possessors of interesting sites, the owner of this does not permit strangers to visit his gardens without a special permission. This difficulty is particularly annoying, as ladies are precluded from enjoying the view over the lake from the Capuchin Convent, and as most travellers are ignorant of the necessity of obtaining it before setting out from Rome. There is nothing in the house worth seeing.

Before leaving Genzano we would advise the traveller to visit the prettily situated casino Jacobini, on the Monte Parco, outside the town (the gate leading up to it opens on the Piazza of the Olmata), from which the view is most extensive over the sea-coast from the mouth of the Tiber to Cape Circello, embracing the Pontine Marshes, the Volscian Mountains, and the Ponza Islands on the far distant horizon. A great deal of wine is made about Genzano and Nemi, in which a considerable trade is carried on with the capital, and in no part of the Papal States does the peasantry appear more healthy, comfortable, and prosperous.

Lake of Nemi.

From Genzano a short walk will bring us to the lake of Nemi, the Lacus Nemorensis of the ancients. This beautiful little basin occupies the site of an ancient volcanic crater. It is of an oval form, like that of Albano, though smaller, being only 3 m. in circumference, the level of its surface 102 ft. higher, or 1066 above the sea. The road leads to Nemi from Genzano, passing by the Cappuccini, and brings the traveller to the *Fountain of Egeria*, one of the streams which Strabo mentions as supplying the lake. This fountain, which so many poets have celebrated in conjunction with the lake and temple, is beautifully described by Ovid, who represents the nymph as so inconsolable at the death of Numa, that Diana changed her into a fountain :—

"Non tamen Egeriæ luctus aliena levare
Damna valent; montique jacens radicibus imis
Liquitur in lacrymas: donec pietate dolentis
Mota soror Phœbi gelidum de corpore fontem
Fecit, et æternas artus lentavit in undas."
Metam. xv.

"Lo, Nemi! navell'd in the woody hills
So far, that the uprooting wind which tears
The oak from his foundation, and which spills
The ocean o'er its boundary, and bears
Its form against the skies, reluctant spares
The oval mirror of thy glassy lake;
And calm as cherish'd hate, its surface wears
A deep cold settled aspect nought can shake,
All coil'd into itself and round, as sleeps the snake.

"And near, Albano's scarce divided waves
Shine from a sister valley."
Childe Harold, iv. 173, 174.

Like the Alban Lake, that of Nemi appears to have stood in former times at a higher level than now attained by its waters, and to have been also drained in the same way by an *Emissarium*, which opens into the Valle Ariccia, on the line of the Via Appia. As no mention is made of this work by any ancient author, it is impossible to fix its date; it is 1649 yards long, exceeding that of the lake of Albano.

The village of *Nemi*, with a population of 870 souls, is beautifully placed on a height above the shores of the lake. (There is a small indifferent inn.) It belongs, together with a large extent of the neighbouring country, to Prince Rospigliosi, having passed to that family in the last century, after having belonged successively to the houses of Colonna, Borgia, Piccolomini, Cenci, Frangipani, and Braschi. The old feudal castle with its round tower, still belonging to the latter, was built by the Colonnas. From the

bills above, the eye wanders over the vast plains of the Campagna from the Circæan promontory to Porto d'Anzio, and from thence to the mouth of the Tiber, comprehending within this range the scene of half the Æneid. The lake of Nemi acquired considerable notoriety in the 16th century from the discovery of a quantity of timbers, which Leon B. Alberti and Marchi described as the remains of an ancient ship, which they supposed to be 500 ft. in length, and was attributed either to Tiberius or Trajan. The existence of a vessel of this size on the lake of Nemi carried with it an air of improbability; and it is now explained by the researches of Professor Nibby, who carefully examined the locality. He found that the beams recovered from the lake were parts of the framework of an ancient building, of larch and pine, from which numerous metal nails and other fragments were obtained. The pavement, consisting of large tiles, was laid upon an iron grating, marked in many places with the name CÆSAR. The tiles, grating, nails, and some of the beams, are now preserved in the Vatican Library and in the Kircherian Museum at the Collegio Romano. From the account of Suetonius, who says that Cæsar began a villa at a great cost upon this lake, and in a fit of caprice ordered it to be pulled down before it was completed, Nibby infers that these fragments were the foundations of the villa, which escaped destruction by being under water. On the sides of the lake are some vestiges of ancient buildings. We have already stated the grounds upon which the Temple of Diana is supposed to have been situated below Ariccia. The ciceroni, however, point out its ruins near the lake; but travellers who are practised in the examination of ancient buildings will see at once that they consist of *opus reticulatum*, which of course belongs to a much later period than the date of the temple. The grove of Diana extended, as it still does, over the surrounding country and hills for many miles.

A short distance beyond Genzano we leave the province of the Comarca to enter into that of Velletri. At the castle and bridge of San Gennaro (the Roman station of *Sub-Lanuvium*) the post-road quits the Appian, which it has followed from Genzano, and makes a detour of some miles in order to pass through Velletri before again joining the ancient line of road near Cisterna. The Via Appia may be seen from this spot traversing the plain in a straight line, marked by a line of ruined tombs. From this and other parts of the road Civita Lavinia, noticed in a preceding page, to which a road branches off on the rt., is a conspicuous object. Velletri and the remainder of the road to Terracina and Naples, including the excursions to Cori and Norba, are described in the *Handbook for Southern Italy* (Rte. 140).

COLONNA.

A very interesting excursion may be made from Frascati to Colonna, and from Colonna to Palestrina and Genazzano, visiting the site of the lake of Gabii on the return to Rome. The distance from Frascati to Colonna is 5 m., and to Palestrina about 15, requiring 4½ hours; ponies may be hired at Frascati for these excursions. The road traverses the ancient line of communication between Tusculum, Labicum, and Gabii. About a mile from Frascati it passes near the dried up lake of the *Cornufelle*, supposed by some antiquarians to be the site of the lake Regillus, the scene of the memorable battle in which the Romans, under the dictator Posthumius, assisted by Castor and Pollux, defeated the most powerful confederation of the Latin tribes, under the Tarquins and Mamilius the chief of Tusculum. The position of the lake immediately under the hills of Tusculum is some argument in favour of this locality, which, as Livy tells us, was in the Tusculan territory, but there are few points in the ancient topography of the environs of Rome more difficult to establish, some placing it at the Lago delle Cave, near the Monte di Fiore, between the 20th and 21st m.

on the Via Latina, and others in the great level space occupied by Pantano below Colonna. The lake of Cornufelle was drained in the 17th century by the Borghese family, before which it could not have been much smaller than that of Gabii. It is a curious basin, and its artificial emissary may still be seen. Beyond this the road skirts the base of *Monte Porzio*, a village of 1390 Inhab., situated on the summit of the hill, and supposed to derive its name from a villa of Cato of Utica, the site of which is placed between Monte Porzio and Colonna, at a spot called *Le Cappellette*, where there are some ruins. The modern village was built by Gregory XIII., whose armorial bearings, the Buoncompagni dragons, may be seen over the principal gateway. The only object of interest is the ch., consecrated by Cardinal York in 1766. Beyond this the road passes, at the base of *Monte Compatri*, another town perched upon a height belonging to Prince Borghese, with a population of 2540, and a baronial mansion. It is supposed to have risen after the ruin of Tusculum in the 12th century; it contains nothing of any interest. *Colonna* occupies the site of the Latin city of Labicum, a colony of Alba:—

"Insequitur nimbus peditum, clipeataque totis
Agmina densantur campis, Argivaque pubes,
Auruncæque manus, Rutuli, veteresque Sicani,
Et Sacranæ acies, et picti scuta Labici."
Æn. vii. 793.

The history of the ancient city presents few facts which require notice, except its capture and sack by Coriolanus, and the mention made of it by Cicero, who describes Labicum, Bovillæ, and Gabii as so much depopulated in his time that they could scarcely find any one to represent them at the ceremonies of the Feriæ Latinæ. The modern village of Colonna holds a conspicuous rank among the towns of the middle ages, as the place from which the princely house of Colonna derives its name, if not its origin. The first mention of the family occurs in the middle of the 11th century (1043), when a countess Emilia of Palestrina, the heiress of a branch of the counts of Tusculum, married a baron described as *de Columna*.* The history of this place during the 12th and 13th centuries is a continuous record of the contests of the Colonnas with the popes and with the other Roman barons. It was seized in 1297 by Boniface VIII., and again by Cola di Rienzo in 1354, on his expedition against Palestrina. In the 17th centy., on the extinction of the branch of the Colonna family to whom it belonged, it, together with Gallicano and Zagarolo, passed to the Rospigliosis, their present possessors. The village is now in a state of decay, the number of Inhab. amounting only to about 300. At the base of the hill of Colonna runs the Via Labicana, now the high road to Naples by Frosinone and San Germano. On the rt. of the road to Rome, and about 1½ m. below the Osteria della Colonna, and in a line between Colonna and the lake of Gabii, is a small pool, not a quarter of a mile in circumference, also regarded by the Roman antiquaries as the lake Regillus. An excellent road of 10 m. leads from the Osteria di Colonna to Palestrina, which as well as the direct road from Rome to Colonna will be described in the following paragraph.

Palestrina, etc.

Two roads lead from the capital to Palestrina: the best, although some miles longer, is by the Via Labicana, the second by the Via Gabina. In making this excursion the tourist can go by the one and return by the other, thus embracing some of the very interesting localities of the Campagna; the best plan will be for a party to hire a carriage for the whole time they may be absent. The excursion to Palestrina, and the places to be visited from it, will occupy, with the journey there and back, 3 or 4 days. We shall describe here the route by the Via Labicana, reserving that by the Via Gabina, only a part of which is practicable for carriages (from Rome to the Osteria dell' Ossa, and from Gallicano to Palestrina), until our notice on Gabii, &c.

* For a different account of the origin of this great baronial family, see 'Quarterly Review,' No. 229, p. 218.

Leaving Rome by the Porta Maggiore, we enter immediately on the Via Labicana (on the rt.), which runs for the first mile parallel to the Claudian Aqueduct and the railway to Frascati and Albano. 2 m. from the gate is the *Tor Pignattara*, the mausoleum of the Empress Helena (see p. 68); and 4 miles farther, *Torre Nuova*, an extensive farming establishment belonging to Prince Borghese, surrounded by those gigantic pine-trees which produce so fine an effect in the landscape of this part of the Roman Campagna, and extensive plantations of mulberry-trees, the cultivation of which has been recently introduced here for the first time in the Roman Campagna, and with great success. 3 m. beyond Torre Nuova is the solitary *Osteria di Finocchio*, from which a bridle-road on the l., of 2 m., leads to the *Osteria dell' Osa* and *Castiglione*, the site of the ancient Gabii. A gradual ascent of 1 m. brings us to a high ground, from which there is an extensive view over Gabii, and the subjacent plain of Pantano with its extensive farm-buildings; a road from the Ponte di Celsi over the Osa at the bottom of the descent leads to the latter—near it are the ruins of an aqueduct of the time of Hadrian. Crossing the plain of Pantano, the sources of the Aqua Felice are seen on the l., marked by its numerous white pyramidal *spiracula*. From here to the *Osteria di Colonna* the ascent is long and gradual, passing (on the l.) the extensive quarries of *il Laghetto*, surrounding a small circular basin, now dried up, and by some considered to mark the site of the Lake Regillus The whole of our road for the next 2 m., as well as the hill of Monte Falcone, overlooking the plain of Pantano on our l., is situated upon a current of lava, extending to beyond the Osteria della Colonna, the latter about 1 m. below the representative of Labicum, perched upon the volcanic height above. The distance from this osteria to Palestrina is about 10 m., the road good, and the country through which it passes beautiful. 3 m. beyond *l'Osteria* is S. Cesareo, from which the road descends into a rich valley, where that to Palestrina branches off on the l.; the Via Labicana continuing by Valmontone to Anagni, Frosinone, &c. 2 m. further still we cross another valley; here a road on the l. leads to Zagarolo. Some Roman tombs excavated in the tufa rock are seen on the road-side. From the *bivium* to Zagarolo an ascent of 2 m. brings us to the *Parco dei Barberini*, a large villa and farmstead, approached by two handsome alleys of elm-trees. During the greater part of these 2 m. the pavement of the Roman road which connected Tusculum with Labicum and Præneste, with its kerb-stones on either side, is well preserved parallel to the modern highway. 1 m. from the Parco dei Barberini, or the *Villa del Triangolo*, as it is more generally called, the road to Cavi and Genazzano branches off on the rt., whilst a gradual ascent brings us to the lower part of Palestrina, which is entered by the *Porta del Sole*. (There is an *Inn*, kept by Arena, in the Corso, with tolerable beds, but it will be well to make a bargain beforehand. Atrociously bad.—*B. M.*, March, 1863. Visitors will do better to bring their dinner from Rome, and ask permission to eat it in the Villa Barberini.—*E. M.*, May, 1863.) Palestrina is the modern representative of the celebrated Præneste, one of the most ancient Greek cities of Italy, and the residence of a king long before the foundation of Rome. Few places in the neighbourhood of Rome afford the traveller so many examples of the different styles of building which prevailed in Italy in the early periods of her history. The ruins of the walls, and of the other edifices for which the ancient city was remarkable, present us with four distinct epochs: in the enormous polygonal masses of the city walls we have a fine example of Pelasgic architecture; in the smaller polygonal constructions we recognise a later period, when the Pelasgic style was generally imitated in those districts where the local materials were of limestone; in the quadrilateral massive substructions we see the style of the age of Sylla and of the latter times of

the republic; and in the brickwork, known as the "opera laterizia," we have some good specimens of Imperial times when Prænestè became a Roman municipium. The contests of Prænestè with Rome, and its conquest by Cincinnatus and Camillus, are well known to every reader of history; Pyrrhus and Hannibal reconnoitred Rome from its citadel; and the young Caius Marius, after his defeat by Sylla, killed himself within its walls. On his return from the war against Mithridates, Sylla revenged himself on Prænestè for the support given to his rival by destroying the town and putting the inhabitants to the sword; but he afterwards rebuilt the walls, and to atone for his cruelties embellished the Temple of Fortune, the magnificence of which made the Athenian philosopher Carneades declare that he had never seen a Fortune so fortunate as that of Prænestè. Under the emperors, the city was the frequent residence of Augustus, Tiberius, Nero, and Domitian; Hadrian built a magnificent villa in its vicinity, of which considerable remains are still visible. The partiality of Horace for Prænestè is well known: in his epistle to Lollius he tells him that he read the Iliad during his residence in the city (Ep. ii. 1); and in one of his most beautiful odes he mentions it among his favourite retreats, classing it with Tibur, Baiæ, and his Sabine farm:—

> "Vester, Camænæ, vester in arduos
> Tollor Sabinos; seu mihi frigidum
> Prænestè, seu Tibur supinum
> Seu liquidæ placuere Baiæ."
>
> *Od.* iii. 4.

The modern name of Palestrina occurs in ecclesiastical documents as early as A.D. 873. Its whole history during the middle ages is associated with that of the great family of Colonna, who obtained it in 1043 by marriage with the countess Emilia, the descendants of the Contis, or Counts of Tusculum, as mentioned in our notice of Colonna, to whom it had been infeudated by Innocent IV. The ancient citadel and its Pelasgic fortifications were probably perfect at that period, and contributed to render it celebrated as the mountain fastness of the Colonnas, and as one of the strongholds of the Ghibelines. It would carry us too deeply into the history of Rome at this disturbed period to trace the records of the Colonnas during their memorable struggles with the popes; but the destruction of the city is so much associated with the reign of Boniface VIII., that it will be necessary to refer briefly to the events which marked the turbulent career of that Pontiff. The election of Cardinal Caetani as Boniface VIII. was opposed by the two cardinals Giacomo and Pietro Colonna, who retired to Palestrina with their kinsmen Sciarra and Agapito, and refused to admit a papal garrison into any of their patrimonial strongholds. The pope instantly excommunicated them, and issued a bull breathing most violent anathemas against their family, offering plenary indulgence to all who would take up arms against them. He obtained reinforcements from Florence, Orvieto, and Matelica, and in 1298 sent troops against all the fiefs and castles of the family. The cardinals for some time gallantly defended Palestrina, but were at length compelled to surrender, and with their two kinsmen proceeded to Rieti, where the pope was then residing, and made their submission in full consistory. Boniface summoned to his councils on this occasion the celebrated Guido da Montefeltro, who had entered the monastery at Assisi as a Franciscan friar. His perfidious advice, to "promise much and perform little," has been noticed in our account of Assisi, and has been stamped with imperishable infamy by Dante. The pope, acting on this treacherous counsel, absolved the Colonnas from their excommunication, and granted them his pardon, at the same time holding out the hope that they would be restored to the possession of Palestrina, whilst he secretly ordered Teodorico Ranieri, bishop of Pisa, to take possession of the city, to dismantle the fortifications, and raze all the buildings to the ground, with the exception of the cathedral. So rigorously was this

order fulfilled, that the ancient custom of driving the ploughshare over the ruins and sprinkling salt upon the furrows was observed. The property of the inhabitants was confiscated; they were all driven into the plain below, the site of the Roman municipium of the Imperial period, and there compelled to build a new town near the ch. of the Madonna dell' Aquila. After these disasters the Colonna family were hunted out of Italy, and the narratives of their wanderings given by the contemporary chroniclers supply a curious parallel with the history of our own noble house of Courtenay. Stefano Colonna, who is described by Petrarch as "a phœnix sprung from the ashes of the ancient Romans," as he fled from Rome after the loss of all his possessions, was asked by one of his attendants, "What fortress have you now?" He placed his hand on his heart, and replied, with a smile, "*Eccola!*" The cardinals escaped to France; Sciarra Colonna fled by sea, was captured by pirates, and after a series of romantic adventures returned to Rome at the time when the pope was involved in his quarrels with Philip le Bel. Sciarra instantly joined the French party, and avenged the injuries inflicted on his house, by the memorable capture of Boniface at Anagni, which Dante has also handed down to posterity. On the death of Boniface from the consequences of the barbarous treatment to which he was thus subjected, his successor, Benedict XI., absolved the Colonna family from their excommunication, but forbade the rebuilding of Palestrina. This restriction was removed by Clement V., and in 1307 the city began to rise from its ruins under Stefano Colonna. This proceeded so rapidly, that when the emperor, Henry of Luxembourg, came to Rome to be crowned in 1311, Palestrina was in a fit state to receive him and the other Ghibeline chiefs, if the Guelph party, headed by the Orsinis, had offered any opposition. It was also regarded as the head-quarters of Louis of Bavaria, at his coronation in 1328. Stefano Colonna completed the castle in 1332, as we see by the inscription, still legible over the gate. In 1350 this illustrious captain successfully defended Palestrina against Cola di Rienzo, who made a second attempt to seize it in 1354. The fortress remained for nearly a century strong enough to resist all aggression, but, the Colonnas having allied themselves with Braccio Fortebraccio and Piccinino in 1434, the unscrupulous Cardinal Vitelleschi, legate of Eugenius IV., besieged and captured it in 1436. In the following year he razed it nearly to the ground, and for 40 continuous days laid the town waste with fire and sword, sparing neither the churches nor the convents. In 1438 the Romans completed the work of destruction by destroying the citadel. After this time the inhabitants began to collect their families round the old baronial palace, and in 1448 the Colonnas rebuilt the city, and surrounded it with the walls and towers which we still see. The last historical event worthy of notice is the sale of the city by Francesco Colonna to Carlo Barberini, brother of Urban VIII., in 1630, for the sum of 775,000 scudi, to which family it still belongs, giving to the head of the Barberini family the title of Prince of Palestrina.

At the present time Palestrina is an episcopal town of 5320 souls; it is built chiefly on the site of the Temple of Fortune, and upon the declivity of the commanding hill on which the citadel stood. It contains no modern buildings of any interest, except the *Barberini Palace* of the 17th century, now almost deserted, the *Ch. of S. Rosalia*, close to the latter, containing an unfinished group of the Pietà attributed to M. Angelo(?), and some tombs of the Colonna and Barberini families. The temple of Fortune must have been of immense extent, if we may judge from the ruins still visible, and from terraces on which it stood. One of these latter, the Ripiano della Cortina, is occupied by the Barberini palace, which is built on the foundations of the hemicycle that stood before the Sacrarium of the Divinity, not a fragment of which now remains. The most remarkable ob-

jects preserved in this palace are some fragments of inscriptions and statues discovered among the ruins; a large hall covered with frescoes attributed to the *Zuccheris*, representing on the vault Jupiter and Venus in a chariot drawn by doves and peacocks, and Apollo in the centre, with a view of Palestrina on one of the walls; and particularly the celebrated mosaic pavement found in one of the semicircular niches of the approaches to the temple, well known as the "Mosaic of Palestrina." It was so highly prized when first discovered, that Cardinal Francesco Barberini in 1640 employed Pietro da Cortona to remove it to its present site. There is scarcely any relic of ancient art which has been so much the subject of antiquarian controversy. Father Kircher considered its subject to express the vicissitudes of fortune; Cardinal de Polignac thought it represented the voyage of Alexander to the oracle of Jupiter Ammon; Ceceoni and Volpi that it illustrated the history of Sylla; Montfaucon regarded it as a representation of the course of the Nile; Winckelmann as the meeting of Helen and Menelaus in Egypt; Chapuy as the embarkation of Egyptian grain for Rome; the Abbé Barthélemy as the voyage of Hadrian to Elephantina; and the Abbé Fea as the conquest of Egypt by Augustus. There can be no doubt that the subject is Egyptian, and it is now generally considered to represent a popular fête at the inundation of the Nile. The names of the animals are given in Greek characters: among these we recognise the rhinoceros, the sphinx, the crocodile, the giraffe, the lioness, the lizard, the lynx, the bear, the tiger, &c. The mosaic has been recently restored and placed by Prince Barberini in the great hall on the first floor, where it can be well seen, and a new description of it published by Don Sante Pieralisi, Librarian of the Barberini Library at Rome (*Osservazioni sul Musaico di Palestrina*, fol. 1858). From the windows of this hall there is one of the finest views in Italy. The ruins of the *Temple of Fortune*, restored by Sylla, are very interesting; the best preserved portion is in the Piazza Tonda, near the Cathedral, consisting on the outside of 4 Corinthian half-columns, and within of a large hall, converted at one time into the wine-cellar and kitchen of the Seminary; it is flanked with Corinthian pilasters and terminated by a tribune, the floor of which was formed of the celebrated mosaic above described. Canina considers this building as the eastern one of 2 aisles, which stood upon the second terrace leading to the Temple. The semicircular portico which formed the uppermost terrace, and which preceded the Sacrarium of the Prænestine Fortune, can be easily traced on the front of the baronial palace of the Barberinis, above which rose the temple, and at a higher point still the scene of the *Sortes Prænestinæ*. The fame of this shrine is well known from the description of Cicero, who gives a curious account of the institution of the "Sortes." (De Divin. ii.) A visit to the ancient citadel on the summit of the hill will interest the traveller more than the examination of these ruins. A bridle-road has been made, for which travellers may procure donkeys at the inn; but persons wishing to examine the polygonal walls will do better to ascend on foot, through the suburb of *il Schiacciato*, at the N. extremity of which they will come upon a portion which extends without interruption to the top of the hill, where it joins the wall of the citadel, and from which another equally massive descends to the Porta de' Capuccini, the two enclosing a triangular space, of which the fortress forms the summit and the town the base, as we see in the Scaligerian fortresses of Northern Italy. The view commanded during the ascent is alone sufficient to repay the fatigue. As we advance we pass enormous masses of the polygonal walls which united the ancient citadel or *Arx* with the town below. These walls afford a good example of this style of construction, and may be traced on both sides of the ascent, nearly throughout their entire course. The citadel is now called the Castel di San Pietro, from a tradition that it was for some time the

residence of the apostle: it contains a few poor houses which have arisen from the ruins of the town erected by the Colonnas. The old fortress of the family, although dilapidated, still preserves many memorials of the middle ages. Over the principal gateway is the well-known armorial *column* with the initials (S. C.) of Stefano, who rebuilt the town and castle, as we learn by the inscription, in Gothic characters: - MAGNIFICUS . DNS. STEFAN.—DE COLUMNA REDIFICAVIT—CIVITATEM PRENESTE CŪ. MONTE ET ARCE . ANNO 1332. The ch., dedicated to St. Peter, was erected in the 17th century, on the site of a pre-existing one of the time of Gregory the Great, and restored in 1730. It contains a picture of the Saviour delivering the keys to St. Peter, by *Pietro da Cortona;* a statue of the apostle, by the school of *Bernini;* and a cippus, now used for a holy-water basin, on which is an inscription to Publius Ælius Tiro, a commander of the German cavalry in the time of Commodus. The view from this commanding eminence (2512 ft. above the sea) can hardly be surpassed in this district of beautiful panoramas, and the traveller who enjoys it cannot be surprised that Pyrrhus and Hannibal ascended the hill to reconnoitre the localities about Rome. At the extremity of the plain is the capital, with the dome of St. Peter's rising prominently above all the other buildings; in the middle distance we see the site of the lake of Gabii, and the Anio winding through the Campagna from the hills of Tivoli to its junction with the Tiber below the heights of ancient Antemnæ. Immediately in front are the villages and towns clustered on the outer crater of the Alban mount, prominent among which are Rocca Priora, Monte Compatri, and Monte Porzio: at the foot of this range are Colonna and Frascati, while in the centre of the crater, towering above all the rest, is seen the summit of Monte Pila, concealing Monte Cavo from our view. On the l. is the valley of the Sacco, in which we recognise Valmontone, Anagni, Paliano, and Cavi; and on the declivity of the Volscian Mountains, Colle Ferro, Monte Fortino, Rocca Massimi, and Segni: on the rt., among the hills of which Palestrina forms a part, are Poli, Monte Affliano (the site of Æsula), and the heights of Tivoli. Immediately behind the citadel are Rocca di Cavi and Capranica, most picturesquely perched on the top of 2 pointed peaks. Among the antiquities discovered at Palestrina may be mentioned the fragments of the Fasti of Verrius Flaccus, mentioned by Suetonius, found here in 1773 by Cardinal Stoppani, and well known to scholars by the learned dissertation of Nibby. They are now preserved in the Vidoni palace at Rome.

At a short distance below the town, near the ch. of the Madonna dell' Aquila, antiquaries place the site of the Forum erected by Tiberius and the Roman municipium; about a mile farther off are the ruins of the extensive villa built by Hadrian, and enlarged by Antoninus Pius: they give name to the ch. of *S. Maria della Villa*, and cover the surface for nearly $\frac{3}{4}$ m. The style of their construction presents a great similarity to that of Hadrian's villa near Tivoli: the colossal statue of the Braschi Antinous, now in the Lateran Museum, was discovered here. On the road to Cavi a mile beyond the Porta del Sole, we cross the Fosso di Palestrina by the Ponte dello Spedaletto, near which is an octagonal ruin bearing a remarkable analogy to that of the so-called Tempio della Tosse at Tivoli. The older antiquaries described it as a Serapeon, as a Temple of the Sun, and as the Schola Faustiniana; it is now generally considered to be a Christian church of the 4th or 5th century. In all parts of the country around the lower town are numerous ruins and traces of foundations, the remains probably of patrician villas; but the description of their imperfect fragments would have little interest, and would involve many antiquarian theories which it would be a hopeless task to attempt to reconcile. The traveller will be more gratified with the examination of the fine fragment of the ancient road which connected the Via

Prænestina with the Via Labicana: it is paved with massive polygonal blocks of lava, and is still perfect for a considerable distance.

From Palestrina pleasant excursions may be made to Cave, Genazzano, Olevano, and Paliano. At Genazzano, Olevano, and Paliano the traveller has before him the choice of 3: the first, from Genazzano to Subiaco, by *S. Vito* and *Civitella*, through a very picturesque country; the second, during the greater part of which there is now a good carriage-road, he may proceed from Olevano to Subiaco by *Affile*, and, from Subiaco, return to Rome by Tivoli, visiting on his way the site of Horace's Sabine farm, and ascending Monte Genaro; and in the third, from Paliano he may visit Anagni, Ferentino, Segni, and the valley of the Sacco, described in the *Handbook for Southern Italy*, and either extend his tour to the Pelasgic fortress of Alatri, the most convenient point from which the Grotto of Collepardo can be reached, and proceed from Veroli by the monastery of Casamari and Castelluccio to Isola and Sora, to Arpino beyond the Italian frontier, or return to Rome by Cori, Norba, Velletri, and Albano.

A new and excellent road, *the Via Pedimontana*, of about 15 m., leads from Palestrina to Tivoli, passing through Zagarolo and Passerano.

Cave,

3 miles from Palestrina, a town of 1400 Inhab., built on the slopes of the Monte di Mentorella, one of the most picturesque places in this beautiful district. The road is ancient and was probably the line of communication between Palestrina and the Via Latina near Anagni: in many parts the polygonal pavement is perfect. In following this road we traverse the battle-field on which C. Aquilius Tuscus defeated the Hernici, B.C. 487. We cross the Ponte dello Spedaletto, before mentioned; and near Cave pass the fine modern bridge of 7 arches, built in 1827 over the deep torrent of Santa Cristina, one of the tributaries of the Sacco. The town was built by the Colonnas, who held it as early as the 11th century: it was one of the dependencies of Palestrina, and shared in its fortunes and reverses. It is memorable for the treaty of peace signed in 1557 between the duke of Alba and the Caraffeschi. Above the town is *Rocca di Cave*, with 500 Inhab., 3 m. distant, upon the summit of a commanding hill. The road from Cave to Paliano is good, and one of the most beautiful in this district. A steep descent on leaving Cave brings us into the valley, whence the road again ascends to the ch. of S. Giacomo and S. Anna, finely situated on a hill overlooking the valley of the Sacco. Beyond it a road on the l. hand, through the Olmata, leads to Genazzano.

Genazzano,

a highly picturesque town of 3100 Inhab., on the slopes of a steep hill above the Capranica torrent, surmounted by a baronial castle, which is cut off from the rest of the hill, and protected by a drawbridge. It derives its name from the ancient Roman family of Genucia, the ruins of whose villa are still visible. It passed to the Colonnas at the same time as Palestrina and Colonna, and was for many centuries the stronghold of a branch of their family. It is said to have been the birthplace of Martin V. It is also remarkable for the treacherous murder of his kinsman Stefano Colonna in 1433. In the following year it was occupied by Fortebraccio, during his attack on Rome. In 1461 Pius II. resided here for some time, and in 1557 it was the head-quarters of the duke of Alba prior to the treaty of Cave. It is now remarkable only for the beauty of its position, and for the rich chapel of the Madonna di Buon Consiglio, one of the celebrated shrines in this part of Italy. At the festa of the Madonna the peasantry assemble from all parts of the surrounding country, and from beyond the Neapolitan frontier; there is probably no place in the neighbourhood of Rome in which the artist will find so many subjects

for his pencil as at the Festa of Genazzano. There are some pretty pieces of pointed architecture here, especially an upper floor in the principal street: the only Inn in the place is very indifferent. There is a fair road through the mountains, the *Via Empolitana*, very picturesque in many parts, passing by San Vito, Pisciano, and Ciciliano, from which it descends the valley of the Arpilone, the ancient Empulum, to debouch into the valley of the Anio near Tivoli, a very interesting excursion for the pedestrian tourist.

Olevano,

6 m. from Genazzano, and 12 from Subiaco, another picturesque town of 3070 souls, built on a rocky hill at the foot of Monte del Corso, in the midst of the most romantic scenery, which has been for ages the study of the landscape-painters of Rome, who resort to it in summer for weeks together. The little inn above the town is described by a correspondent as the "perfection of rustic comfort." It is entirely a town of the middle ages; and is said to have derived its name from the appropriation of its revenues to provide certain churches of its territory with the incense called *Olibanum*. In the 12th century it was a baronial castle of the Frangipanis, who subsequently exchanged it for that of Tivera, near Velletri, when Olevano became the property of the Benedictine monastery of Subiaco. In the 13th century it passed to the Colonnas, who held it till the 17th, when they sold it to the Borgheses, who still possess it. The approach to Olevano from the side of Subiaco is extremely fine: the old castle of the 13th century, built by the Colonnas on a massive rock, is seen to great advantage; and the insulated hill of Paliano combines with the distant chain of the Volscian mountains to form one of the most beautiful scenes in Italy. In the Piazza is a fountain with an inscription recording the creation of an aqueduct by Pius VI., and its restoration in 1820 by Benedetto Greco, "for the love of his country;" an example of local patriotism which might be advantageously followed in many of the large capitals. The ch., dedicated to Sta. Margherita, is one of the finest buildings in the town. On the E. of Olevano are the ruins of an imperial villa, in which numerous ancient fragments and a marble urn with basreliefs, now preserved in the castle of the Colonnas at Genazzano, were discovered. A rough but interesting and very beautiful path as far as Rojate leads from Olevano to Subiaco, through that village and Affile. *Rojate*, a mountain-village of 750 Inhab., appears, from some remains of walls built of large rectangular blocks, to occupy the site of an ancient city. *Affile* is mentioned by Pliny, and its antiquity is confirmed by numerous inscriptions and marble fragments discovered in its neighbourhood, which we see in the walls of the churches and other buildings. The distance from Olevano to Rojate is 4 m., from Rojate to Affile 5 m., from Affile to Subiaco 5½ m.: the road between Rojate and Affile is very rough, and the exenrsion can hardly be performed in less than 4 hours on horseback. There is a carriage-road from Subiaco to Olevano in progress, already open from the latter as far as Civitella.

Paliano,

8 m. from Cave by the direct road, and 5 m. from Genazzano, finely situated on a rocky hill, in the territory of the Hernici, and one of the strongest positions at the entrance of the valley of the Sacco. Indeed it is rather a fortress than a town, for it is strongly defended by towers and bastions of the 16th century, and it has only one approach, by means of a drawbridge. The population amounts to 4500. Paliano appears to have risen in the 10th century, from which time its natural strength made it an important post in the contests of the Roman barons. It was one of the strongholds of the counts of Segni until the pontificate of Martin V., who conferred it on his nephews Antonio and Odoardo Colonna. It is celebrated for its defence by Prospero Colonna against Sixtus IV., when Pros-

pero, fearing treachery on the part of the inhabitants, seized the children of the principal citizens and sent them to Genazzano as hostages. It remained in the Colonna family until 1556, when Paul IV., in his quarrel with Marc Antonio, deprived him of his feudal possessions, and conferred Paliano on his own nephew Giovanni Caraffa, who was afterwards beheaded by Pius IV. With this donation Paul IV. raised Paliano to the rank of a duchy. The fortifications, which now form the chief feature of the town, were built by the Caraffas, and were so perfectly impregnable by the warfare of that time, that Paliano became a position of some consequence as a frontier fortress against Naples: of late years it has been converted into a prison for criminals condemned to perpetual or lengthened imprisonment. After the victory of Marc Antonio Colonna II. over the Turks at Lepanto, his family were reinstated in their baronial possessions, and have ever since held Paliano: it gives a ducal title to the present head of the Colonna family. A tolerable road leads from Paliano to *Anagni*, below which we fall into the road and railway to Naples, by Ferentino, Frosinone, and Ceprano.

Zagarolo.

Travellers who have visited Colonna on their way to Palestrina will do well in returning to Rome to take the road by Zagarolo and the ruins of Gabii. *Zagarolo*, the ancient Scaptia, is 6 m. from Palestrina, about 21 m. from Rome by the Via Prænestina, and about 3 m. from the modern road to Naples, at San Cesareo, which follows the Via Labicana. It is a town of 4560 Inhab., situated on the summit of a long ridge of land, almost insulated by two streams that join below the town, which consists of one narrow street nearly a mile in length, and from the numerous antiquities discovered is supposed to occupy the site of an imperial villa. One of these antiquities, a sitting statue of Jupiter with the eagle and thunderbolts, is placed over the gate towards Rome. Many of the houses are as old as the 13th century: the churches and piazze are decorated with marble columns and inscriptions found upon the spot. Zagarolo was a place of some interest in the history of the middle ages. In the 12th century it belonged to the Colonnas: in the contest of Boniface VIII. with that family it was destroyed by the papal party, and rebuilt by the Colonnas on their recovery of Palestrina. It was besieged and captured by Cardinal Vitelleschi in the pontificate of Eugenius IV., after a siege of three months, and partly destroyed. It became memorable under Gregory XIV. as the scene of the conference of theologians commissioned by that pontiff to revise the edition of the Bible known as the Vulgate. An inscription in the palace records this event, and gives the names of the prelates who took part in it. In the 17th century it became the property of Prince Rospigliosi, to whose eldest son it gives a ducal title. The palace, situated in the middle of the town, commands an extensive view over the Campagna.

Gallicano,

3 m. from Zagarolo, and 5 from Palestrina, on the more direct road leading from the latter to Rome; it is supposed to occupy the site of Pedum, one of the towns of the Latin confederation; it has a Pop. of 1025 Inhab., and is built on an eminence of volcanic tufa between two torrents, which so completely encircle it as to leave only a narrow neck by which it is entered, as we see in several ancient towns, Veii, Cervetri, &c. Although a favourite resort of the Romans, scarcely a vestige of ancient monuments is to be met in it. Cicero, Tibullus, and many other eminent personages had villas at Pedum. The present name is attributed to Ovinius Gallicanus, Prefect of Rome A.D. 330, who had the honour of being declared a saint in the Roman calendar. In the middle ages Gallicano was an important fief of the Colonnas, who sold it to the Pallavicinis, from whom it has descended to the younger branch of the Rospigliosi, to whom it gives the title of Prince.

Poli.

About 1½ m. from Gallicano, towards Poli, the road crosses a deep ravine, which is spanned by the so-called *Ponte dell' Acqua Rossa*, the point of junction of the four aqueducts of ancient Rome, which derived their waters from the upper valley of the Anio, viz. the Anio Vetus, Aqua Marcia, Anio Novus, and Aqua Claudia. Farther on a ride of 4 m., ascending by the Fosso della Mola, will bring the tourist to Poli, formerly a dependency of Palestrina, from which it is 8 m. distant: it is near the opening of a valley from the Apennines, through which descends the Mola torrent; and contains a Pop. of 1120 Inhab. At the foot of the hill on which it stands is the handsome villa Catana, once the property of the Conti family, one of whom, Innocent XIII., enlarged and decorated it: some frescoes by Giulio Romano may still be seen: it now belongs to Duke Torlonia. Roads lead from Poli to Tivoli (12 m.) through Calape and San Gregorio, across the mountains; to Palestrina, also through the hills, and a picturesque country (8 m.), descending to the latter by the Castel di San Pietro; across the Monte Scalandrona to Capranica and Genazzano; and a fourth by S. Vittorino, the Osteria di Corcolle, passing 1 m. N. of Gabii.

Gabii.

The most convenient mode of visiting the site of this once celebrated city will be from Rome, as, the distance being little more than 12 m., it will form the object of an excursion of 4 or 5 h. only. We have the choice of 2 roads—the one by the Via Labicana, as far as the Osteria di Finocchio, which is described in the excursion to Palestrina (p. 405), and the second by the Via Gabina or Prænestina, which, although the most hilly, is shorter, and passes over a more interesting part of the Campagna. Emerging from the Porta Maggiore and following the road (Via Prænestina), at the distance of ¾ m. we pass on the l., in a vineyard belonging to the Irish Dominican friars of S. Clemente, and close to the road, a large circular sepulchre 50 yds. in diameter, having a vineyard on the summit, and one-fifth larger than that of Messalla Corvinus on the Via Appia: it is supposed to have belonged to T. Quintus Atta, of the Claudian family, a writer of fables in verse, who died about A.U.C. 678. The outer covering, in Alban stone, has been removed. On the N. side is an opening to the gallery leading to the mortuary cell, in the form of a Greek cross. 1½ m. from the Porta Maggiore we pass on the rt. the farm of *l'Acqua Bollicante*, the supposed limits of the territory of ancient Rome, where the Arvales sang their well-known hymn; and farther on, but to the l., several masses of ruins, on the Tenuta, or Farm of the Tor dei Schiavi; those on the l. are supposed to form part of the villa of the Gordian Emperors, described by J. Capitolinus: they consist of the remains of a large reservoir; of a considerable portion of a circular building which formed a hall of the thermæ; of a round temple having still a part of its dome-shaped roof, and some of the circular openings by which it was lighted. This edifice, a fine specimen of brickwork, is circular both without and within, and 43 ft. in diameter. In front is a pediment, on which stood an hexastyle portico, approached by a flight of steps. The inside has 7 niches, alternately round and square. Beneath is a fine crypt, supported by a huge central pier. It had two entrances, on the N. and S. sides, and the same form as the temple above, with a similar number of niches. This very curious crypt was covered with slabs of marble, and may have probably served as a sepulchral chamber. According to Julius Capitolinus the temple was surrounded by an extensive portico, the entrance facing the road. The ruins of arches close to it on the E. are supposed to have formed a part of the *Tetrastylon* mentioned by the same author as being annexed to the villa of the Gordians, and which had opening out of it 3 basilicas. Plans of all these edifices restored may be seen in Canina's work on the Environs of Rome. Excavations are in progress (May 1861) around these ruins,

the most important discovery being 3 rooms, at the base of a circular edifice, between the Temple and the Tor dei Schiavi, with good floors in black and white arabesque mosaic. The ruins on the opposite side of the road belong to some Roman villas, and to tombs which lined the road. The Via Collatina, which leads to Lunghezza, a short way beyond this strikes off on the l., and 2 m. farther we pass *Tor Tre Teste*, a mediæval tower so called from 3 mutilated busts in relief built into its walls. Beyond this the road, which crosses several streams descending from the Tusculan hills, offers little interest until the 9th m. from Rome, when it passes over a deep ravine by the fine viaduct called the *Ponte di Nona*, a remarkable Roman work, erected for the purpose of supporting the Via Prænestina in a straight line, and on a level. The period of its construction is not known, but from its massive nature, consisting of huge rectangular blocks of lapis gabinus, and the similarity of its style of masonry to that of the Tabularium of the Capitol, it is considered to belong to the same period (the 7th cent. of Rome). It is certainly the finest construction of the kind in the vicinity of the capital. By descending into the ravine, it will be seen to consist of 7 lofty arches of masonry in horizontal courses, almost Etruscan in their style. The ancient pavement is also still preserved. 2 m. beyond this we arrive at the Osteria dell' Osa, on the bank of the stream of that name. The carriage must be left here, and the remainder of the excursion performed on horseback; or the carriage can be sent round to opposite Castiglione, about 2 m. farther on the Via Prænestina (Strada di Poli). Following the road to Gallicano for less than a mile, but scarcely practicable for a carriage, we arrive at the S. extremity of the ridge which extends in a N. direction to the tower of Castiglione: we soon reach the ruins of the Temple of Juno and of the Roman municipium. From here following the ridge which separates the plain of Pantano on the S. from that of Gabii on the W., a walk of less than 1 m. will bring us to the farm-buildings of Castiglione, the supposed site of the most ancient Gabii. In proceeding from the osteria to the ruins we traverse the spot where the subterranean noises on the passage of horses over the hollow ground are still heard as described by Pliny: "*quadam vero terræ ad gressus tremunt, sicut in Gabinensi agro non procul urbe Roma jugera ferme duventa equitantium cursu.*" The site of this ancient city was fully ascertained by prince Marcantonio Borghese in 1792, when many of the valuable sculptures now in the Louvre were discovered. It is supposed that Castiglione occupies the site of the ancient citadel, and that the city extended from Pantano along the ridge above the eastern side of the lake, the highest portion of the lip of the crater. The history of Gabii is too well known to require our entering into details on the subject: it will suffice to state that it was of Alban origin, having been founded by Latinus Sylvius; that it was celebrated by the Roman historians as the place to which Romulus and Remus were sent by Numitor to learn the Greek language; and that it remained independent until it was seized upon by Tarquinius Superbus, aided by the treachery of his son Sextius, and fell under the power of Rome without a struggle. It was subsequently ruined in the wars of Sylla, and Horace describes it as deserted in his time:—

> "Scis Lebedos quid sit? Gabiis desertior atque
> Fidenis vicus." *Ep.* i. 11.

From this state of decadence Gabii recovered in some degree during the imperial period: it acquired a certain celebrity for its baths, which had proved beneficial to Augustus, and in the time of Hadrian became of some importance; to this period probably belong the ruins of the municipium and of the temple of Juno. In the reign of Constantine it had fallen totally into decay, and is merely alluded to in some ecclesiastical documents as a farm given to the Lateran Baptistery by that Emperor. The principal ruin, the Temple of Juno Gabina, is celebrated by Virgil:

" quique arva Gabinæ
Junonis, gelidumque Anienem, et roscida rivis
Hernica saxa colunt." *Æneid* vii.

The walls of the cella are still perfect, composed of rectangular masses of stone without cement, in the early Roman style: many of these blocks are 4 feet long and 2 feet high. The interior of the cella, nearly 50 feet in length, still retains its ancient pavement of white mosaic, with the *sacrarium* 6 feet deep. Close to this are some fragments of fluted columns of the Ionic order, on which the stucco coating is still visible, and the ruins of the Greek theatre, with remains of a few of the seats. On the right of the neck of the ridge leading from the ruins of the temple to Castiglione is a continued series of excavations, from which ancient Rome derived its supply of the volcanic stone called *lapis gabinus*, and of which many of the earliest monuments of Rome have been constructed. Castiglione retains some of its mediæval walls and its ruined tower of the 13th century, built on the walls of ancient Gabii, a fine fragment of which, composed of rectangular blocks 5 or 6 courses deep, may be seen at the N.W. angle of the tower.

The *Lake of Gabii*.—It may appear singular that, though the city is noticed by many of the classical writers, no mention of the lake occurs until the 5th century, when it is found in some documents relating to the martyrdom of S. Primitivus, who was beheaded at Gabii, and his body thrown into the lake, which is confirmed by the discovery of the ancient emissarium, by which it was drained; the latter being choked up at an early period, the low land was reduced to a swamp, until the drain into the Osa was repaired. In the 8th century it was called the Lago di Burrano; and in the 14th, after the building of Castiglione, it took the name of that hamlet. The whole property belonged to the Colonnas, who sold it in 1614 to Cardinal Scipio Borghese, in whose family it has since remained. The lake was drained a few years ago by Prince Borghese, under the direction of Canina, who constructed a new emissarium, which has converted it from the state of a pestilential marsh into a district of fertility.

About a mile from the Osteria, on the l., following the valley of the Osa, is *Castello dell' Osa*, supposed to occupy the site of the Alban city of Collatia, celebrated as the scene of the death of Lucretia. The walk through this pretty valley is very agreeable, and the traveller should extend it to *Lunghezza*, 3 m. lower down, near the junction of the Osa with the Anio, where he may visit its large farm-buildings belonging to Duke Strozzi.

The road from Gabii to Palestrina follows the line of the Via Prænestina; the ancient pavement is still visible through a considerable portion of its extent; it becomes impracticable for carriages after quitting the ruins of Gabii, and is carried nearly in a straight line over the ridges of hill and valley by which this part of the Campagna is traversed from S.E. to N.W. About 7 m. beyond the *Osteria dell' Osa* the road crosses that from Tivoli to Zagarolo, and immediately beyond this it is carried through a deep and picturesque cutting in the tufa rock, evidently a Roman work, as the road here retains throughout its ancient pavement. A little chapel at the entrance of this cutting is called Santa Maria di Cavamonte; here is also a small osteria. The town of Zagarolo is seen on a hill to the rt. Remains of the Claudian, Marcian, and Anio Novus aqueducts are seen in several places on the rt. before reaching Cavamonte; in this part of its course it is repeatedly carried by tunnels through the narrow ridge of hills, as well as upon arches across the ravines that separate them. Upon the hill above Cavamonte are numerous remains of a Roman town, probably Pedum, one of the Latin Confederation: amongst others, the ruins of an amphitheatre, 145 ft. in its longest diameter. About ¼ m. after passing through the cutting the road to Palestrina turns abruptly to the rt., leaving that to Gallicano on the l., and ascends the hill towards the large convent of San Pastore, which is a conspicuous object from all this neigh-

bourhood. The Roman pavement has here disappeared, but the line is still retained. Shortly beyond the convent remains of tombs show that we are still on the line of the Via Prænestina. From San Pastore to Palestrina the road is again practicable for carriages; it follows the line of a narrow ridge between two deep ravines of the Molella and Cavarello torrents, leaving Zagarolo on the rt., and joins the carriage-road from Rome to Palestrina, the Via Labicana, at the Madonna dell' Aquila, just before entering the town.

Lunghezza, Collatia, &c.

Amongst the many agreeable excursions over the Campagna, there is perhaps none which will offer more beautiful scenery, and occupation to the artist and sketcher, than a visit to Lunghezza and a roam through the woods in its vicinity: it may be easily made in a day, the distance from Rome being about 10 m. The road to Lunghezza is the same as that to Gabii (p. 413) as far as the Tor dei Schiavi, and in the rest is good and adapted for carriages: beyond Lunghezza the tourist must take to foot, or to a light vehicle to be procured there. After branching off from the Via Prænestina, the Via Collatina soon gains the line of the aqueduct of the Aqua Virgo, which it follows for the next 3 m., leaving on the l. the farms of S. Anastasia, of Bocca di Leone, and Cervaretto, and on the rt. Tor di Sapienza, a mediæval tower, with a square battlemented curtain round the base. Before reaching the latter the road to Cerbara, a very picturesque locality, much frequented by artists, branches off on the l., the distance being about 1 m., passing near Cervaretto; farther on, to the l. is the *Casale di Rustica*, once the property of Lucullus and of Elius the father of Lucius Verus. 8 m. from Rome a steep descent brings us to the farm of *Salone*, in a marshy valley, where are the sources of the Acqua Vergine. 2½ m. beyond Salone we arrive at *Lunghezza*, a collection of farm-buildings, on the site of a baronial castle, formerly the property of the Medicis, from whom it has descended by inheritance to the Florentine Duke Strozzi: it is situated on a high promontory, in a sharp bend of the Teverone, commanding a good view of the river, and of the farm of *Casa Rossa*, on the opposite bank. A short way beyond, the road crosses the river Osa, from which a bridle-path of 2 m. leads to Castiglione; during which the tourist will enjoy a lovely view of the Sabine and Alban mountains; or following the l. bank of the Osa through the woods that clothe its sides, after 1½ m. he will reach *Castello d' Osa*, better known among the peasantry as Castellaccio, the probable site of Collatia, which is marked by a high tower, and an abrupt precipice of lava rising from the bank of the river, corresponding with the description in the 'Æneid'—

—"Ne Collatinas imponent montibus Arces."

Some remains of an ancient road are met with between Castellaccio and the Osteria dell' Osa, which connected the Via Collatina with that to Prænestе, and a tumulus with some traces of tombs excavated in the tufa rock. It will be scarcely necessary to inform our reader that Collatia was one of the early colonies of Alba, founded by Latinus Sylvius; that after the destruction of Alba Longa it was held successively by the Sabines and Romans; that here dwelt Lucretia when she was the victim of the brutality of Sextus, the son of Tarquinius Superbus, which contributed to the fall of the kingly power at Rome; and that the first Brutus was probably brought up here—

—"Altrix Casti Collatia Bruti."

The tourist if a good walker will be able to visit Collatia, Gabii, Ponte di Nona in the same day, and more easily still on horseback; leaving Rome by the Via Collatina, and returning by Osteria dell' Osa, Ponte di Nona, &c. The geologist will observe in the valley of Castellaccio a fine current of lava, on which numerous quarries were opened in ancient times.

Cervaro.—This picturesque locality is about 4 m. from Rome, and is most easily reached from the Via Collatina. By taking a field-gate on l. after passing the aqueduct of the Acqua

Vergine, descending beyond the farm of Cervaretto, we reach Cervaro, a farm-house on a table-land which forms very picturesque escarpments. Here are several grottoes, from which building-stone, a compact variety of volcanic tufa, was formerly extracted in large quantities. One of these, called the Grotta dei Tedeschi, is sometimes resorted to by the German artists during their festival (see p. xxx). The environs of Cervaro are often made during the fine days of April and May the rendezvous of picnic parties. This as well as the neighbouring castellated farm of Cervaretto, or Cervaletto, upon an eminence of tufa, belong to Prince Borghese.

The Via Nomentana, Monte Sacro, Catacombs of S. Alessandro, Mentana, Monte Rotondo, &c.

This interesting excursion can be made in a day, embracing the several sites on the Via Nomentana, and returning by the Via Salara. Mentana is 14 m. from Rome, and returning by Monte Rotondo 17.

Leaving Rome by the Porta Pia, we pass a series of villas on the rt. belonging to the Roman nobility: that near the gate, the property of the Marquis Patrizzi, has been recently rebuilt, having been destroyed during the siege in 1849. On the l., at some distance, is the Villa Albani, which forms a remarkable contrast, in its architectural taste, with its more modern neighbour, the V. Patrizzi. Farther on are the Villas of Duke Massimo and Prince Torlonia, the latter containing some pigmy copies of ancient edifices, altogether a very gingerbread kind of affair. Beyond this a slight ascent brings us to the ch. of Sant' Agnese fuori le Mura (see p. 137), from which a gradual descent, during which the line of rly. is crossed, leads to the Anio, which is crossed by the Ponte Lomentano. This part of the road deviates slightly from the ancient line, the course of which, farther to the l., is marked by a large brick tomb, called the *Sediaccia*, or *La Sedia del Diavolo*, from its resemblance to a seat as seen from the road, the wall on that side being broken down. The Ponte L. (Pons Nomentanus) was built by Narses after the destruction of a more ancient one by Totila: the upper part and its tower are of the 8th cent., the more recent defences were added in the 15th by Nicholas V. Soon after crossing the river we pass on each side of the road two large ruined tombs, from which an ascent carries the road over a low hill, the celebrated *Mons Sacer*, where the Roman Plebeians retired, B.C. 494, under Menennius Agrippa, to assert their liberties. It is supposed that this gathering took place upon the rising ground overlooking the Anio to the rt., where a temple to Jupiter was erected to commemorate it. The name of *Sacred*, given to the locality, was from the Lex *Sacrata* decreed on that memorable occasion. 1 m. farther are the castellated farm-buildings and villa of Casal dei Pazzi, before reaching which a road branches off to the l. leading to the farms of *le Vigne Nuove* (1 m.), of the *Casale delle Belle Donne* (4 m.), and the valley of the Allia, a very agreeable drive of 4 m. over the Campagna. Beyond Casal de' Pazzi the road skirts the valley of the Cecchina, and on the top of the ascent beyond passes a ruined brick tomb called *la Spunta Pietra*, an elegant little edifice in the style of that of the Divus Rediculus (p. 34), consisting of an upper and lower chamber, with traces of ornamental stucco-work in the former. Some fragments of the ancient pavement are seen near here on the side of the modern road. Near the 6th m., and on our l., are the farm-buildings of *Coazzo* and *Pietra Aurea*, and on the opposite side of, and close to, the road, the Oratory and Catacombs of St. Alexander. In speaking of the catacombs in the more immediate vicinity of Rome, we have alluded to the discovery made here, in 1853, of an early Christian ch.: it was well known from the History of the Martyrs, that Pope Alexander I., who suffered in the reign of Trajan, A.D. 117, had been buried in this catacomb, with the Presbyter

Eventius and the Deacon Theodulus, in a cemetery upon the estate of a Roman lady named Severina, recently converted to Christianity. On the site, indeed in the Catacomb itself, was erected in the 2nd cent. an Oratory to St. Alexander, but after the Peace of the Church, when larger space was required, the oratory, originally underground, was laid open, and a ch. built over, the ruins of which have been recently disinterred, and into which the bodies of the martyr pope and his companions had been removed. This ch., now below the general level of the Campagna, consists of 4 portions: descending by a flight of steps, we arrive in a kind of *vestibule*, out of which opens on the rt. the principal oratory, the floor of which is paved with fragments of marble, with some early sepulchral inscriptions; in the centre stands the altar, the table consisting of a slab of porphyry, supported by 4 rude Corinthian pillars; beneath is a sarcophagus composed of slabs, in which lay the body of St. Alexander, enclosed within a marble screen, on which are engraved the words "ET ALEXANDRO DELICATVS VOT POSVIT." The name that preceded the first word was probably that of Eventius. Behind this altar is a kind of apse containing a rude bishop's seat, for we are told that this ch. was served by an Episcopus by the inscription also on the screen round the altar, DEDICANTE EPIS. VRS. (Ursino), and by another, to an Episcopus Diodatus, in the Oratory of S. Theodulus. Opening out of the church on the l. is a chamber paved in marble, which is called, without any authority, the *Oratory of S. Theodulus*, near which a door leads into the catacombs or cemetery of S. Alexander, which resemble those we have seen about Rome: the graves, however, have been less disturbed, some with their inscriptions remaining being still closed. One has been opened, and all the objects found in it placed within a grating; on another is an inscription in large letters on the tiles which close it; and on a third, one of those glass cups so frequently seen in the collections of early Christian objects. The most important, however, of all the inscriptions in this catacomb marks the grave of a certain Sophia; another is a singular mixture of Greek and Latin words, but written entirely in Greek letters. These catacombs are of considerable extent, and as yet have been but partially examined. Returning to the *vestibule*, which contains the remains of a marble vase found in the vicinity, but without authority called a baptismal font, and 2 Corinthian columns in granite, we enter on the l. a second ch. with a semicircular apse, paved with sepulchral inscriptions: this building is supposed to have been destined for catachumens or females. The foundations of an immense ch. were laid in 1857 by Pius IX., and considerable progress in its erection has been already made. It will enclose as a crypt the whole of the subterranean churches, and it is proposed to annex to it a confraternity of Trappists, with an Agricultural establishment under their guidance. [To visit the catacombs of S. Alessandro a *permission is necessary*, which can be obtained without difficulty at the office of the Cardinal Vicar (see p. 340), or from the Secretary of the Propaganda, to which the surrounding estate belongs.]

Beyond S. Alessandro we follow the line of the Via Nomentana, portions of the ancient pavement of which are here and there seen for the next 2 m., until we reach the *Casale di Capo Bianco*. Here the road bifurcates, the branch on the rt. leading to Palombara, the other to Mentana. Following the latter, we pass over for more than ½ m. an ancient pavement, perhaps the best preserved specimen of a Roman road near the capital, before reaching the farm-buildings of *le Case Nuove*. From here commence a series of ascents and descents, following the top of the ridge that separates the waters flowing into the Allia on the l., and to the Anio in an opposite direction, the road being generally bad. About 11 m. from Rome we leave on the l. the *Torre Lupara*, one of the finest of the mediæval defences of this description, consisting of a base of black lava, the centre of red and yellow brick, and

the upper portion similar to the base. A short way farther are the ruins of the *Casale di Monte Gentile*, the probable site of *Ficulea*. Beyond this 2 ruined tombs mark the direction of the Via Nomentana. [The geologist will here observe that the volcanic rocks disappear, the hills around being composed of marine tertiary marls (pliocene), abounding in fossil shells; upon these strata grow the picturesque oak woods, which form such a contrast with the bare Campagna.] From this part of the road the views down the valleys of the Allia and the *Fosso di Quarto*, towards the Tiber, are very beautiful, whilst those towards the Monte Genaro and the Corniculan hills at its base are extremely grand. The highest part of the road (702 ft.) is attained about ½ m. before reaching Mentana, to which a well-managed descent leads.

MENTANA,

the ancient Nomentum, one of the oldest of the colonies of Alba in the Sabine territory, and founded by Latinus Sylvius, contemporaneously with Fidenæ, Gabii, and Crustumerium. It is consequently the only one of these celebrated sites of the Prisci Latini which still continues to be inhabited, owing probably to its more healthy and elevated position (700 ft.). Nomentum was a place of some importance during the Roman Empire: its territory was then, as it still is, celebrated for its wines: Ovid, Martial, and Seneca had villas in the neighbourhood: it was the seat of a bishop as early as A.D. 415: during the middle ages we find it designated as Civitas Nomentana. As Mentana, it acquired some celebrity from the meeting between Pope Leo III. and Charlemagne, when the latter came to Rome in A.D. 800 to receive the Imperial Crown; and in the following cent. as the birthplace of Crescentius, who played an important part in the affairs of Italy in the 10th cent., and who was so barbarously put to death by Otho II. in 996 after his gallant defence of the Castle of S. Angelo against that tyrant. After various vicissitudes Mentana passed by gift of their kinsman Nicholas III. into the hands of the Orsinis, from whom it was purchased for the enormous sum, in those days, of 250,000 scudi by the Perettis: it, as well as its territory, now belongs to the elder branch of the Borghese family. The modern town is a miserable place with 540 Inhab., consisting of one street, the continuation of the high road, and of the baronial castle, surrounded by an agglomeration of hovels, a sad picture of misery and squalidity. The *castle*, on the slope of the hill, is founded upon massive substructions towards the valley, which date from the 13th cent.; the feudal castle itself dates from the 15th, and bears the arms of the Perettis; there is a good pointed gate in white marble opening into the upper court, with an ancient bas-relief of a horse over it; and the palace contains a large baronial hall, but has been much neglected. In the street near the ch. are some masses of marble, used as seats by the inhabitants, bearing the names of the families of Herennius and Brutius. The Via Nomentana, heavy after rain for wheeled vehicles, continues in a northerly direction, passing by the ch. of *la Pieta* to *Grotta Marozza*, 3 m., the probable site of the ancient *Eretum*; from where it continued until it joined the Via Salaria, between *Correse* (Cures) and *Nerola*. A bridle-road leads from Mentana to near the *Osteria Nuova*, 4 m., from which excursions can be most easily made to Santangelo in Capoccia and Monticelli, the representatives of the ancient Medullia and Corniculum. A fair road of less than 2 m. in dry weather (the soil being a stiff clayey marl covered with volcanic tufa) connects Mentana with

MONTE ROTONDO,

a town of modern origin, and one of the most important in the province of la Sabina, having a Pop. of 2235 Inhab. The territory around is fertile, planted chiefly in vines, the wine made from which enjoys a high reputation at Rome. From its elevated position its climate is tolerably healthy, and is less exposed to the influence of malaria than the subjacent district along the Tiber

The principal feature of the town is its baronial castle, built on the ruins of one of the mediæval strongholds of the Orsinis, from whom it passed to the Barberinis: it now belongs, with a considerable part of the surrounding territory, to the Prince of Piombino. The interior, nearly unfurnished, contains a fine carved ceiling, and some frescoes and decorations of the time of the Barberinis; its principal attraction, however, is the high tower which rises on it, from which the view over the valley of the Tiber, the N. Campagna, embracing Rome itself, and the whole of the Sabine mountains, encircling the low region occupied by that people, is extensive and magnificent beyond example. There are few points from which the topography of the ancient territory of the Sabines, and of the adjoining parts of Etruria and Latium, can be better surveyed. In the principal church, *la Collegiata*, there is a picture of the patron, S. Magdalene, attributed to *C. Maratta*.

From Monte Rotondo a good road of 2 m. descends to the Via Salara, at la Cavanelle Stat., 1½ m. beyond which is *Fonte di Papa*, on the edge of fine meadows extending to the Tiber; and 1 m. farther the Osteria di Forno Nuovo, on the hill above which is the Casale of Sta. Colomba; 3 m. beyond this the Casale di Marcigliana stands on an eminence on the l.; and 1 m. farther still the bridge of *Malpasso* over the Allia, close to where that stream enters the Tiber;* the farm-buildings on the l. are those of *Le Sette Bagni;* a slight ascent follows over the low neck of land which joins Castel Giubeleo, the citadel of Fidenæ, to the site of the ancient city, from which a drive of 2 m. over the plain brings us to the Ponte Salaro: the rest of this route being described at p. 427 in this vol. The traveller arriving at Rome by this route from Ancona and Foligno, will have the first view of St. Peter's and of the W. part of the capital. (See also *Handbook of Central Italy*, Rte. 98.) The railway from *Ancona* to Rome runs parallel to the Via Salara, until about ¼ m. before reaching the bridge, where it deviates to the l. to cross the Anio by an iron bridge, and to follow afterwards the l. bank of that river, to near the Ponte Lomentano.

* Sig. P. Rosa, the best authority on the classical topography of the environs of Rome, supposes that the Allia is represented by the stream called La Scannabecchi, 11 m. from the city, and that the site of the victory of the Gauls was in the plain that extends from below Santa Colomba to La Marcigliana.

Veii,

about 12 m. from Rome, close to the high road to Florence, between the post-stations of La Storta and Baccano. A carriage for 4 persons, to go and return in the same day, may be hired for 4 scudi. No beds can be obtained at any place nearer to the ruins than La Storta, so that the traveller who desires to explore them in detail must take up his quarters there. At Isola a cicerone called Filippo Domesi may be found. He is well acquainted with the localities, and can provide donkeys. To see the Mill, the Ponte Sodo, the gate of the Columbarium, and the Painted Tomb will not require more than 2 hrs. The Arx will require another hour. To visit all these, and make the complete circuit of the city, will occupy altogether 4 hrs. The traveller who goes to Veii in a carriage must proceed a short mile from La Storta, just beyond the 10th modern milestone from Rome, where he will find a road on the right leading to Isola Farnese, and to the site of the ancient city. Those who proceed on horseback or on foot will turn off from the high road at the 5th m. near the Tomb of Vibius Marianus, where an ancient road branches off on the rt. hand, which appears, from the vestiges of pavement and foundations of tombs still visible, to be the *Via Veientina*. One of the latter, near the farm-buildings called Ospedaletto, is remarkable for its size. After crossing the torrent called the Turia, near which are the ruins of another tomb, the road turns to the l. or N.W., and from this point along the table-land between the valleys of the Turia and of the Valea or Cremera. Ascending the valley above the junction of the Cremera with the

Fosso de' due Fossi (the 2 streams which surround the site of Veii), we see on the height on the l. the Arco di Pino, an arch in the tufa, by which the road in ancient times is supposed to have descended to the river. The elevated ridge on the side of this valley is supposed by Sir W. Gell to be that occupied by the Roman campduring the siege.

The easiest and most expeditious mode of seeing the different objects about Veii, will be, starting from Isola, descend to the *Molino*, follow the l. bank of the torrent as far as *l'onte dell' Isola*, crossing which, continue along the bank of the Cremera, having the escarpment which supported the walls on the right, and the Necropolis on the other side of the river. Visit the piers of an Etruscan bridge, the *Ponte Sodo*, and the *Porta Spezzeria*; from the latter *Campana's* painted tomb is about ½ m. distant. Tourists having time at their disposal can follow the Cremera in its downward course to its junction with the Fosso de' Due Fossi; but as there is little to see, except the fine scenery, it may be better, after seeing the gate of the *Columbarium*, inside the Porta Spezeria, and the *Roman pavement*, to strike across the table-land to the *Piazza d'Armi*, about 1½ m. off: from the highest part of this path there is a splendid view over the Campagna. From the Piazza d'Armi a walk of less than an hour along the torrent, during which the *Arco di Pino* can be seen, will bring us back to Isola: the whole of this tour will occupy between 3 and 4 hours. In the interior of the plateau of Veii there is little worth the trouble of a scramble through its brushwood and briers.

The discovery of the true site of Veii is one of those interesting results for which we are indebted to the study of Etruscan antiquities, which has made such rapid progress within the last few years. The recent researches among the buried cities of Etruria have done more to elucidate the early history of Italy than the speculations of the antiquaries, or the uncertain records handed down to us by the Romans themselves. As early as the 15th century the Italian antiquaries began to discuss the locality of this celebrated city; and from that period to the beginning of the present century no spot has been more the subject of speculation and dispute. Recent discoveries have added Veii to the number of those ancient cities whose existence is proved to be no fable, and have established beyond a doubt that it was situated between the two streams above mentioned, below the rocky citadel of Isola Farnese. Independently of the evidence afforded by the ruins, inscriptions bearing the names of well-known Etruscan families have been discovered. The most remarkable are those of the Tarquitii celebrated by Virgil, and mentioned by Livy among the families which embraced the cause of Rome during the siege: they gave name to the Libri Tarquitiani used by the auruspices, and consulted as late as the 4th century by the emperor Julian in his expedition against the Persians. Before we proceed to examine the antiquities, we may remind our readers of the description of Dionysius, who says, in speaking of the third war in which Romulus was engaged against Veii, that it was the most powerful of the 12 cities of the Etruscan League, distant from Rome 100 stadia, situated on a lofty and insulated rock, and as large as Athens. The distance of 100 stadia is exactly 12½ m. from the capital, calculating 8 stadia to the Roman mile the other points of the description will be adverted to hereafter. We shall not dwell on the facts of the early history of Veii: every traveller may be presumed to be acquainted with the long wars it sustained against Rome, and with its celebrated siege and capture by Camillus, who entered the citadel by means of a mine, B.C. 393, after a 10 years' siege. On the fall of the Etruscan city the site was long deserted and apparently forgotten until the time of Julius Cæsar, when an Imperial municipium arose in the centre of it, far within the circuit of the ancient walls. Propertius tells us that the Etruscan area was converted into pastures in his day:—

"Nunc intra muros pastoris buccina lenti
Cantat, et in vestris ossibus arva metunt."
Eleg. 4, 11.

In the reign of Hadrian, Florus says, "Who now knows the site of Veii? What ruins, what vestiges of it are visible? It is difficult to put faith in our annals when they would make us believe in the existence of Veii;" a remarkable passage, as the Roman municipium was then flourishing within a short distance of the Etruscan walls which we shall presently notice. In the middle ages the situation of the ruins, so near the high road, was not likely to escape the attention of the barons in their system of predatory warfare. Certain ecclesiastical documents inform us that in the beginning of the 10th century a castle existed on the isolated rock which is now considered to have formed the citadel of the ancient city. It derived from its position the name of Isola, being called the Isola di Ponte Veneno, and in more recent times the Isola Farnese. This tower was a position of some strength, as the hostages sent by the emperor Henry V. to pope Paschal II. were placed in it for security. In the 14th century it was held by the Orsinis, and in 1485 was captured by Prospero Colonna. In the contests of Alexander VI. with the Orsinis, Isola was besieged by Cæsar Borgia, and captured after a 12 days' siege, when the greater portion of the castle was destroyed. It appears at a later period to have been incorporated with the duchies of Castro and Ronciglione, and to have derived from their possessors the name of Farnese. In the 17th centy. it passed to the Government, and was sold in 1820 to the duchess of Chablais, from whom it descended to the queen of Sardinia, and from her to the late empress of Brazil.

Although Nardini and Holstenius had both fixed the site of Veii at Isola Farnese, Sir William Gell was the first antiquary who produced a satisfactory plan of the city. He examined and traced the ancient walls throughout the greater part of their circuit; and was convinced that the account of Dionysius, describing the city as being as large as Athens, was not exaggerated. The few fragments of wall thus discovered, concealed among tufts of brushwood and by accumulations of soil, are composed of quadrilateral blocks of tufa, some of which, particularly on the northern and eastern sides, are from 9 to 11 feet in length. Sir W. Gell considered that the table-land at the eastern extremity of the ancient city, called by the peasants the *Piazza d' Armi*, was the Etruscan citadel, and that Isola stood outside the walls. Mr. Dennis considers, from the sepulchral caves and niches, "most of them apparently Etruscan, which are hollowed in the rock in every direction, that Isola was nothing more than part of the Necropolis of Veii." Nibby thought that Isola was too commanding and too important an elevation to be allowed to remain without the walls by a people so warlike as the Etruscans, and consequently regarded it as the ancient Arx, on which stood the celebrated Temple of Juno, into which the mine of Camillus penetrated. He considers that the Piazza d' Armi may have been a second Arx, and that the modern name has perhaps preserved a record of the fact. In the flanks of Isola are numerous sepulchral chambers, but no trace of the cuniculus of Camillus has been discovered. The site of Veii, as we have stated above, lies between two streams. The first of these is the Fosso di Formello, the ancient Cremera, well known in the history of the wars of Veii with the Fabii: it rises under the Monte del Sorbo, to the W. of Baccano, and encircles the site of Veii on its N. and E. sides. The second stream rises near Torretta, on the l. of the Via Cassia, and is traversed by the modern road near the Osteria del Fosso, 12 m. from Rome: near Veii it precipitates itself in a fine cascade over a rock 80 feet high, and then proceeds along a deep channel, separating Isola from the rest of Veii: at the south-eastern extremity of Isola it receives two small torrents, called the Storta and the Pino, and is thence called the Fosso de' due Fossi: it joins the Cremera below the Piazza d' Armi. These two streams very clearly define the triangular space occupied by the Etruscan city.

We shall now proceed to trace the circuit of the city, and point out the position of the gates which may still be recognised. It is necessary, how-

ever, to apprise the traveller that the ruins are undergoing such constant changes that no description can hold good even from year to year. Mr. Dennis says, "Every time I visit Veii I am struck with the rapid progress of destruction. Nibby and Gell mention many remains which are no longer visible. The site has less to show on each succeeding year. Even masonry, such as the pier of the bridge over the Fosso di Formello, that from its massiveness might defy the pilfering of the peasantry, is torn to pieces, and the blocks removed to form walls or houses elsewhere, so that, ere long, I fear it will be said of Veii, 'her very ruins have perished.'" Beginning with the road from Isola to Formello, we descend into the valley of the Molino, or Mill, in a very picturesque situation, where the torrent precipitates itself by a handsome cascade over a vertical precipice of volcanic tufa; there was a gate on the opposite side of the stream here. Proceeding along the rt. bank of the river, we soon reach the Ponte dell' Isola, an ancient bridge of a single arch, 22 feet in span: the gate, which opened from it, is supposed to have been the entrance of the road from the Septem Pagi, and has been called from that circumstance the *Porta de' Sette Pagi*, through which passed the road from Veii to Sutri. Returning, and following the stream downwards, opposite Isola is a gate which appears to have been formed in the walls which united the town with the citadel on the rock of Isola, and called the *Porta dell' Arce*. E. of Isola on the plain below the rock, near the junction of the Fosso del Pino with that of Isola, are some mineral springs, and another gate called the *Porta Campana*. Beyond, on the S.E., and in the ravine separating the plateau of Veii from its Arx or Piazza d'Armi, are the ruins of a gate in the direction of Fidenæ, called the *Porta Fidenate*. Near this a curious postern and a flight of steps of uncemented Etruscan masonry, called "La Scaletta," were discovered in 1840, by Mr. Dennis, but of which not a trace now remains. Descending along the base of the Piazza d'Armi, and afterwards ascending the valley of the Cremera, we may trace the gates in the eastern and northern circuit of the city: the first is the *Porta di Pietra Pertusa*, in the direction of the Pietra Pertusa, a remarkable cutting by which the road from Veii joined the Flaminian Way. On the road, which is supposed to have opened beyond this gate, is a large tumulus, called La Vaccareccia, with a crest of trees, forming a conspicuous object in the Campagna. It was excavated by the queen of Sardinia; but nothing was discovered to confirm Gell's suggestion, that it was the tomb of Propertius king of Veii, or of Morrius, the Veientine king who instituted the Salian rites. Higher up the stream is the gate called the *Porta Spezieria* by Canina: some of the internal fortifications of this gate, forming a kind of piazza, have been preserved, together with the remains of a massive bridge composed of quadrangular blocks of tufa; two roads led out of it, one to La Pietra Pertusa, the other to Monte Musino, a remarkable conical volcanic hill eastward of Baccano, surrounded by broad artificial terraces, whose summit, clothed with fine groves of oaks, and commanding a noble view, is still crowned with the ruins of a circular building supposed to be the Ara Mutiæ, the Temple of the Etruscan Venus. Inside the Porta Spezieria are some remains of an Etruscan Columbarium, in the form of pigeonholes irregularly pierced in the vertical walls of the tufa rock; and higher up a well-preserved fragment of a Roman road. Between this and the next gate Sir W. Gell describes some fragments of the ancient walls, composed of enormous blocks of tufa, many of which were 10 ft. long and 5 ft. high, but they no longer exist; the walls rested on a triple course of bricks each about a yard in length, a peculiarity of construction which has not been observed in any other Etruscan city. The next gate was the *Porta Capenate*, beneath which is the Ponte Sodo, a bridge excavated, like a tunnel, in the tufa, 240 ft. long, 15 ft. broad, and 20 ft. high, to afford a passage for

the river: it is so covered with trees and brushwood that it may easily be passed without notice, although it forms one of the most picturesque objects during the excursion. This gate was probably the principal entrance to Veii from the N., and that by which the roads from Capena, Falerii, Nepetum, &c., entered the city. The hills on the N. side of the stream here formed the principal necropolis of the Etruscan city. The tumuli in the neighbourhood of the Ponte Sodo were explored by Lucien Bonparte, who discovered in them some beautiful gold ornaments. Beyond this is the *Porta del Colombario*, which derives its name from the ruined Columbarium near it. Some of the polygonal pavement of the road which led from this gate to Formello may still be traced, with its kerbstones and ruts worn by ancient chariot-wheels; remains of the pier of the bridge are also visible in the bed of the Formello. Farther on are some fragments of the city walls, resting on bricks like the portion already described. The last gate is the *Porta Sutrina*, a short distance from the Ponte di Formello, a bridge of Roman brickwork built upon Etruscan piers. The ancient road which entered Veii by the gate of Fidenæ passed out of it here, after traversing the whole length of the city, and fell into the Via Cassia near the 12th milestone on the modern road from Rome. The gate faces Sutri, and is supposed to have led to it. This brings us back to the Ponte dell' Isola, from which we commenced our survey. The circuit of the walls we have now described is supposed to be about 6 m. In the plain on the N. side, which they enclose, are several traces of a Roman road and some vestiges of tombs and a columbarium marking the site of the Roman municipium, founded by the emperors on the site of the Etruscan city. It was about 2 miles in circumference. The columbarium is now the only representative of the Roman settlement: it was found entire, and the interior was ornamented with stucco and paintings, but all of these are now destroyed, and the 3 chambers of which the building was composed are in a state of ruin. Near it were found the 2 colossal heads of Tiberius and Augustus, the sitting colossal statue of Tiberius preserved in the Vatican Museum, a mutilated statue of Germanicus, and some other interesting fragments of the imperial period.

On the other side of the valley of the Formello, half-way up the slope of the mound called the Poggio Reale, is the very interesting *Painted Tomb*, discovered by Marchese Campana in the winter of 1842, the key of which is kept at Isola by the farmer, who will endeavour to exact a dollar for lending it, an imposition that ought to be resisted, the tomb being the property of the government. It is the only tomb which is now open at Veii, and, as it is one of the most ancient which has yet been discovered in any Etruscan city, it will not fail to interest the traveller and antiquary, to whom the discoverer has rendered an important service, by leaving it with its furniture in the exact condition in which it was when opened. The passage cut in the tufa rock leading to the tomb was guarded by 2 crouching lions, and the entrance itself is still similarly guarded. On either side of this passage are traces of two small chambers, which probably served as places of sepulture for dependents. The sepulchral vault consists of two low, gloomy chambers excavated in the volcanic rock, with a door formed of converging blocks of the earliest polygonal construction, and best seen from the inside. The walls of the outer one are covered with grotesque paintings of men, boys, horses, leopards, cats, winged sphinxes, and dogs, remarkable for their rude execution, strange colouring, and disproportionate forms. These paintings are of the highest antiquity, and are remarkable as being much ruder and less Egyptian in their character than those discovered in the painted tombs of Tarquinii and other Etruscan sites. On either side of the tomb is a bench of rock, on each of which, when it was opened, lay a skeleton, but exposure to the air soon caused both to crumble into dust. One of these had been a warrior, and on the rt.-hand bench are still preserved por-

tions of the breastplate. the spear-head, and the helmet, perforated by the weapon which probably deprived the warrior of life. The other skeleton, from the absence of armour, is supposed to have been that of a female. Micali remarks that the style and decorations of this tomb show no imitation of the Egyptian, and that "all is genuinely national, and characteristic of the primitive Etruscan school." The large earthen jars, which were found to contain human ashes, are in the earliest style of Etruscan art. The inner or smaller chamber has two beams carved in relief on the ceiling, with a low ledge cut in the rock round 3 of its sides, on which stand square cinerary urns or chests, that contained human ashes, with several jars and vases. In the centre is a low bronze brazier about 2 ft. in diameter, which probably served for burning perfumes. On the wall opposite the doorway are painted 6 small many-coloured discs or pateræ, the exact nature of which has been the subject of hitherto inconclusive discussion. Above them are many stumps of nails in the walls, which have rusted away with all trace of the articles which were suspended from them. It is a peculiarity of this sepulchre that, unlike many other Etruscan tombs, it has no epitaph or inscription, on sarcophagus, urn. cippus, or tile, to record the name of the persons who were interred in it.

The antiquarian traveller will find a detailed description of Veii, accompanied by numerous plans, maps. and views, in in Canina's 'l'Antica Citta di Veii,' printed at Rome in 1847, at the expense of the queen dowager of Sardinia; in his great work on the Etruria Maritima; and in the first vol. of Mr. Dennis's work on the 'Cities and Cemeteries of Etruria.'

The modern hamlet of Isola is in a state of decay. The buildings are chiefly of the 15th century; the appearance of the population, which seldom exceeds 100 souls. bears sufficient evidence of the prevalence of malaria. The church, dedicated to the Virgin and to St. Pancrazio, was built in the 15th cent., after the siege by Cæsar Borgia; it contains a fresco of the Coronation of the Virgin, a work probably of that period. The tourist, instead of returning to Rome by the same road, can descend the valley of the Cremera to where it empties itself into the Tiber, about 6 m., between the 6th and 7th m. on the Via Flaminia; the valley is picturesque, but the trip must be performed on foot or horseback: passing by the *Casale* di S. Giovanni on the l., where there are some Roman remains, and afterwards the Casale della Valchetta. on the opposite side of the river, one of the supposed sites of the defeat of the Fabii; or by another, but more circuitous, path by the tumulus of the Vaccareccia, and *la Pietra Pertusa*, to the Via Flaminia beyond the *Osteria* of Prima Porta, which is about 8 m. from Rome, near the Roman station of *Saxa Rubra*. Here he can examine the ruins of the Villa Veientina of Livia, afterwards the Villa Cæsarum ad Gallinas Albas, in a lovely situation on the height above the osteria, where some interesting excavations were made in 1863, which led to the discovery of a fine statue of Augustus, now in the Vatican, and of some curious mural paintings of plants and birds that decorated one of the apartments of this favourite villegiatura of the Roman empress. The drive from P. Porta is an agreeable one to Rome, the road crossing the opening into the plain of the Tiber, of the valleys of the Cremera or la Valchetta, of the Crescenza, and of the Aqua Traversa. and passing ½ m. before reaching the latter the Sepulchre of the Nasos, described at p. 73.

In the ravines around Veii the geologist will find matter for observation; in the vicinity of Isola, the principal rock is a volcanic conglomerate. containing huge fragments of black pumice reposing on strata of ashes deposited under water, whereas the black pumice breccia is amongst the most recent of the subaërial deposits of the Campagna, contemporaneous with the lava-currents of Sette Vene, Capo di Bove, &c. &c.

Fidenæ and Antemnæ.

The traveller who desires to visit the sites of these ancient cities from Rome will have the choice of two roads:

the one which follows the line of the Via Salara runs direct from the Porta Salara; the other quits Rome by the Porta del Popolo, and, leaving the road to Florence at the Casino di Papa Giulio, takes that on the rt. to the Acquacetosa, from which a path across the meadows, of less than a mile, leads to the foot of the hill, the site of ancient Antemnæ, the "Turrigiræ Antemnæ" of the Æneid, one of the 3 cities whose daughters became the mothers of the Roman race.

"It seems that the high point nearest the road was the citadel of Antemnæ; and the descent of 2 roads now scarcely perceptible, one towards Fidenæ and the bridge, and the other towards Rome, marks the site of a gate. On the other side of the knoll of the citadel is a cave, with signs of artificial cutting in the rock, being a sepulchre under the walls. There was evidently a gate also in the hollow which runs from the platform of the city to the junction of the Aniene and the Tiber, where there is now a little islet. Probably there was another gate towards the meadows, on the side of the Acqua Acetosa, and another opposite: and from these 2 gates, which the nature of the soil points out, one road must have run up a valley tending in the direction of the original Palatium of Rome; and the other must have passed by a ferry towards Veii, up the valley near the present Tor di Quinto. It is not uninteresting to observe how a city, destroyed at a period previous to what is now called that of authentic history, should, without even one stone remaining, preserve indications of its former existence. From the height of Antemnæ is a fine view of the field of battle between the Romans and the Fidenates, whence Tullus Hostilius despatched M. Horatius to destroy the city of Alba Longa. The isthmus where the 2 roads from Palatium and Veii met unites with the city a higher eminence, which may have been another citadel. The beauty of the situation is such that it is impossible it should not have been selected as the site of a villa in the flourishing times of Rome."—*Gell.*

A steep descent by the modern road, which passes near the E. side of the hill of Antemnæ, brings us to the Ponte Salaro, a bridge of 3 arches crossing the Anio, the piers of which, built of square blocks of red tufa, may be of the oldest Roman period, subsequently cased with travertine in the 6th centy. by Narses, who rebuilt it. The Ponte Salaro was partially destroyed during the military operations before Rome in 1849, when all the bridges on this side of the city were blown up to prevent the advances of the French besieging army. Beyond the Ponte Salaro we pass the ruins of a Roman sepulchre on the l., from which the road for the next 2 m. runs across the plain of *Prato Rotondo*, having the Tiber at a short distance on the l., and the low range of hills that extend from the rt. bank of the Anio to Fidenæ. It was in this plain, rich in meadows and pasturage, that many bloody encounters took place between the Romans and Etruscans during the kingly period, and especially the memorable one with the Fidenates and Veientes, which, in consequence of the treachery of Mettus Fuffetius, the leader of the auxiliaries from Alba Longa, led to the destruction of that town by Tullus Hostilius. It is also in this plain that antiquarians place Hannibal's encampment before Rome after his retreat from Capua. 2 m. beyond the bridge the road runs along the base of the hill on which are situated the Casale of *La Serpentara*, and, farther on, the *Villa Spada*, where some topographers place the Villa of Phaon, where Nero put an end to his miserable existence. It is more likely, however, that it was about half way between the Via Salara and Via Nomentana, the whole of which space was occupied by the grounds of that freedman of the emperor. From the Villa Spada a gradual ascent of about a mile brings us to the highest point of the road, passing over a depression on the hill that separates the table-land on the rt., upon which the city of Fidenæ is supposed to have stood, from that of its Arx or Citadel, which is now marked by the farm-buildings of Castel Giubeleo, on a precipitate elevation, overlooking

from about half a mile the Tiber. No ruins are visible, either on the site of the ancient city or of its citadel, if we except the artificial excavations on the face of the cliffs, some of which were evidently made for sepulchral purposes; indeed, it was scarcely possible that any should remain, Fidenæ having been destroyed more than four centuries before our era. The modern buildings of Castel Giubeleo date from the time of Boniface VIII.; the farms around belonging to the Chapter of St. Peter's.

"Making the circuit of Castel Giubeleo, you are led round till you meet the road, where it issues from the hollow at the northern angle of the city. Besides the tombs which are found on both sides of the southern promontory of the city, there is a cave, running far into the rock, and branching off into several chambers and passages. Fidenæ, like Veii, is said to have been taken by a mine; and this cave might be supposed to indicate the spot, being subsequently enlarged into its present form, had not Livy stated that the *cuniculus* was on the opposite side of Fidenæ, where the cliffs were loftiest, and that it was carried into the Arx. The chief necropolis of Fidenæ was probably on the heights to the N.E., called Poggio de' Sette Bagni, where are a number of caves; and here, also, are traces of quarries, probably those of the soft rock for which Fidenæ was famed in ancient times. The walls of Fidenæ have utterly disappeared; not one stone remains on another, and the broken pottery and the tombs around are the sole evidences of its existence. Yet, as Nibby observes, 'few ancient cities, of which few or no vestiges remain, have had the good fortune to have their sites so well determined as Fidenæ.' Its distance of 40 stadia, or 5 m., from Rome, mentioned by Dionysius, and its position relative to Veii, to the Tiber, and to the confluence of the Anio with that stream, as set forth by Livy, leave not a doubt of its true site."—*Dennis.**

* Sig. Rosa places the Arx of Fidenæ at the E. extremity of the plateau, on the rt. of the road; a position more in accordance with the distance from Rome than Castel Giubeleo.

An excursion, including Antemnæ, Fidenæ, and Veii, may be made in the same day, by a good walker, and leaving Rome at an early hour. Passing through the Porta Salara, Antemnæ can be reached in less than an hour; a couple of hours will suffice to examine Castel Giubeleo and the site of Fidenæ; after which, crossing the Tiber in a boat, which may be sometimes met with below Castel Giubeleo, a path of about 5 m. will bring him from the Casale delle due Case, where the valley of the Cremera opens into the plain, and near to where that stream empties itself into the Tiber, along the l. bank of the Cremera to Veii, passing by on the l. and upon a projecting promontory the Casale della Valchetta, and on the rt. that of S. Giovanni where there are some Roman ruins, and which may be the spot that witnessed the defeat of the 300 Fabii. Or, instead of returning by Veii, a very agreeable excursion may be made up the valley of the Sette Bagni, which opens on the rt. half a mile beyond Castel Giubeleo, passing by Redicicolli, Bufalotta, and the Casale *di Bella Donna:* from the latter a good road of 4 m., by *Le Vigne Nuove*, and the *Mons Sacer*, celebrated in Roman history for the retreat of the Plebeians in A.U.C. 260, will bring the tourist to the *Ponte Lomentano*, and from thence in 1 hr. to Rome by the Porta Pia.

Prima Porta, by the Via Flaminia, the Villa of Livia, and to Fiano, by the Via Tiberina.

This will be one of the easiest made excursions from Rome, and a very agreeable drive, the road being excellent. The country through which it passes has been partially described in the *Handbook of Central Italy* (Rte. 98), and at p. 425 in the present volume.

On leaving the city by the Porta del Popolo, we follow the long suburb, and between high walls, for nearly 2 m.,

as far as the Ponte Molle. Of the villas that line the road, the only one that merits any notice is the Villa Massani, belonging to Prince Bandini ½ m. from the gate a road on the rt. leads to the Villa of Papa Giulio, built by Vignola, and from there to the Aequacetosa; and immediately before reaching the Tiber, a path practicable for carriages on the rt. strikes off to the same mineral spring (pp. 426, 472) at the base of the Monte Parioli.

The *Ponte Molle*, which crosses the Tiber 2 m. from the city, was first erected (B.C. 108) by the Censor Marcus Æmilius Scaurus, and is memorable in history. It was on it that the envoys of the Allobroges, implicated in the Catiline conspiracy, were arrested by order of Cicero (B.C. 63), and it was from its parapets that the body of Maxentius was hurled into the river, with his spoils,* after his defeat by Constantine 5 m. higher up on the Via Flaminia. The present bridge was nearly rebuilt by Pius VII.; its foundations, however, are ancient. A tower formerly stood at its N. extremity to defend the passage, which has been converted into a kind of triumphal arch. At each end of the parapets are colossal statues of the Virgin and St. John Nepomucene, of the Saviour and St. John the Evangelist, by *Mocchi*. In recent times the Ponte Molle has been the scene of military operations, —the last on the 14th May, 1849, when the French invading army under General Oudinot, attempted to carry it, but failed, the insurgents who held Rome having blown up its northern arch.

After crossing the Tiber, the military exercising ground is on the l., the modern Campus Martius of Rome, and on the rt. the line of the ancient Via Flaminia, marked by a ruined sepulchre,—it ran close to the rt. bank of the river; and farther on the Osteria del Ponte, where the high road to Florence and Ancona (the Via Cassia), and the modern one to Rignano (the Via Flaminia Nova), separate. Following the latter over a gentle rising ground for 1½ m., we pass on the rt. the mediæval Tor di Quinto, which derives its name from being near the 5th m., reckoning from the Capitol; and a short way beyond we cross the openings into the plain of the Tiber, of the valleys of the Acqua Traversa or Cresceenza and Inviolatella, up which there are good rides to the Via Cassia and Veii (p. 472). Soon after the plain is bordered on the W. by a ridge of hills, with precipitate escarpments, composed of volcanic conglomerate, which extends all the rest of our way to Prima Porta. Between the 5th and 6th m., an artificial cavern may be seen at the base of the cliff, which once served as a sepulchre, in which were found numerous inscriptions relative to the Nasos, the family of Ovid (see p. 73). All traces of the paintings upon its walls which existed in the 17th centy. have disappeared, and the inscriptions have been dispersed. The excavation, which has a good deal of the Etruscan character, offers now little interest. From here on the rt. of the road extends a meadow plain to the Tiber, in which are several ruined sepulchres that mark the line of the Via Flaminia. It was on this flat that took place the battle between Constantine and Maxentius (A.D. 312), already referred to, which ended in the defeat of the latter, and his flight towards Rome, a victory so important in the history of Christianity. Before reaching Prima Porta the road crosses the Cremera torrent, descending from Veii, and soon after that of Prima Porta from Serofano. Here the Via Tiberina to Procojo and Fiano branches off on the rt., and a slight ascent brings us to

Prima Porta, the stat. of *ad Saxa Rubra*, on the Via Flaminia, names derived from its being situated in a defile through the hills that enclose the valley of the Tiber on this side, and from the red volcanic tufa of which they are formed. In ancient times it was the first halting-place out

* The story of the 7-branched candelabrum having been thrown into the Tiber after the defeat of Maxentius is a mere legend, founded on no written authority; indeed Procopius states positively that the treasures from the Temple of Jerusalem were carried from Rome to Carthage by Genseric in A.D. 455.

of Rome, and 9 m distant from the Milliarium Aureum at the foot of the Capitol. On the heights above the Osteria on the rt. stood the Villa Veientina of Livia, in later times known as the *Villa Cæsarum ad Gallinas Albas*, having descended to the successors of Augustus. Although no doubt could exist as to the site of an edifice so often mentioned by ancient authors, it is extraordinary that excavations on it were not attempted until 1863, when amongst the first discoveries was the fine statue of Augustus, now in the Museum of the Vatican. Subsequent researches led to the opening of a suite of chambers, richly decorated, which probably formed the lower floor of the imperial villa, one of which was covered with paintings in excellent preservation, representing a garden, in which the plants, flowers, and birds are designed with great accuracy. Amongst the latter a number of white pigeons * of the same race as seen living at the present day about Rome.

The history of this villa, and especially of the circumstance from which it derived its name, *ad Gallinas Albas*, is curious. Founded by Livia on one of her paternal estates, it was at first designated as her Villa Veientina, from being in the territory of Veii. At a later period it was called the Villa Cæsarum ad Gallinas Albas, from a legend recorded by Dion Cassius, Suetonius,† Pliny,‡ &c., that an eagle flying over it let fall a white fowl (gallina alba), which, lighting on the lap of Livia, holding a laurel-branch in its beak, was the progenitrix of the race of birds for which it became so celebrated, as the laurel-berries did of the plantations from which the imperial triumphators were crowned. In speaking of the death of Nero, Suetonius states that, on the approaching extinction of the descendants of the Julian line, the white fowls began to pine away, and the laurels to wither, the race of both disappearing with the last of the imperial line of the family of Augustus. The villa occupied the table-land above the Osteria of Prima Porta, which is of inconsiderable extent, but in a lovely position, commanding a magnificent panorama up and down the valley of the Tiber, over a great extent of the territories of Veii and Fidenæ, with the Sabina and its lofty Apennines beyond, and of the Alban and Volscian mountains to the south.

From Prima Porta the Via Tiberina runs parallel to the river, but along the base of the hills, at some distance from the Tiber, as far as Fiano, a poor village which gives a ducal title to the head of the Papal family of Ottobuoni. Before reaching Fiano, the tourist interested in agricultural pursuits can visit some of the large breeding-farms for horses and horned cattle—on the l. the two Procojos, the property of Prince Chigi; and Riano, belonging to Prince di Piombino, once celebrated for its pure Roman breed of horses. Fiano, which occupies the site of the ancient *Flavinia*, has a large dilapidated mansion belonging to its feudal lord. From Fiano there is a bridle-road which follows the rt. bank of the Tiber as far as Ponte Felice, passing by Nazzano and Ponzano, at the E. base of Soracte.

* Not fowls, as stated by an official authority, the Commissario Pontificio of Antiquities, who, in a notice of this villa, has pretended they represented the white birds from which it derived its name. Nor are the plants exotic or tropical, as stated by a recent traveller (Weld, 'Last Winter at Rome,' 1865), whose description of the whole edifice is inaccurate.

† "Liviæ olim, post Augusti statim nuptias, Veientanum suum revisens pretervolans Aquila gallinam albam ramulum lauri rostro tenentem, ita ut rapuerat demisit in gremium . . . tanta pullorum soboles provenit ut hodie quoque ea villa ad Gallinas vocatur." — Sueton. in Vit. Galbæ.

‡ In villa Cæsarum fluvio Tiberi imposita, juxta nonam lapidem Flaminiâ Via, qua ob id (the same fact as mentioned by Suetonius) vocatur ad Gallinas.—Lib. xv., 40.

Bracciano and its Lake.

26 m. from Rome. A very agreeable excursion may be made to Bracciano and its neighbourhood. Although less often visited than many other places in the environs of the capital, it will well repay the journey; with post-horses Bracciano, including Vicarello, may be visited in the same day. A public

conveyance leaves the Osteria del Sole, near the ch. of S. Andrea della Valle, daily, performing the journey in 5 hrs. There is a very tidy inn at Bracciano, the Osteria Piva, kept by an obliging landlady, where the not over-fastidious tourist will find fair quarters, and where the artist may spend economically several days in the midst of scenery of a very picturesque character. Leaving Rome, we follow the high road to Florence as far as La Storta, a short distance beyond which we turn off to the l. to follow the Via Claudia, which led from the Via Cassia to Cosa. After leaving La Storta, the road, which continues good, passes for the next 5 m. through an uninteresting country consisting of large pasturage farms. At the 14th m. from Rome the Aquasona stream, descending from the hills of Cesano, is crossed, and a mile farther on we reach the Osteria Nuova, very nearly on the site of Careiæ, a Roman station of the Antonine Itinerary. Near here a road branches off on the l. to the large dairy-farms of Santa Maria in Celsano and Casal di Galera. Soon after passing the Osteria Nuova, the Arrone, the outlet of the lake of Bracciano, is crossed, near to where it falls by a cascade over a lava current, into the picturesque valley below. From this place a path of about a mile leads to the deserted village of *Galera*, and which will be well worth a visit. The ravine through which the Arrone runs is beautiful, enclosed between precipices of tufa and basaltic lava, on one of which is perched the mediæval town. Although it is very probable that there was an Etruscan or Roman town there, no traces of ancient remains have hitherto been discovered. The modern Galera has existed from the 11th centy., and its counts in the 12th and 13th exercised considerable influence in this part of La Campagna as lords of the district situated between the lake of Bracciano, the range of hills of Baccano, and the Via Claudia. In 1226 Galera became possessed by the Orsini family, who held it until 1670; it now belongs, with a part of the neighbouring valley, to the College of the Hungarian Jesuits at Rome. The town has for half a century been abandoned, owing to the increase of malaria, and presents a strange aspect of desolation in its unroofed and abandoned churches and houses so lately inhabited, overgrown with a rank vegetation and tenanted only by reptiles. The rock on which it stands is a fine mass of black lava, rising through the volcanic tufa, surrounded on 3 of its nearly vertical sides by the deep ravine at the bottom of which runs the Arrone. The town is entered by a double gate towards the N., over which are the Orsini arms; many of the houses and 2 steeples of churches are still erect, forming picturesque objects of abandonment and desolation. The older walls of the 11th centy. may be seen at the N.W. angle of the town: on these rises the castle of the Orsinis, a fine brick edifice. The position is exceedingly romantic, and its complete solitude is one of the most impressive examples of the influence of malaria which it is possible to conceive. The valley of the Arrone, which extends from Galera to below Castel di Guido, on the road from Rome to Civita Vecchia, is extremely picturesque in its upper portion: watered by the perennial stream flowing from the lake of Bracciano, it is fertile, and contains numerous large meadows and pasturage-farms, upon which great numbers of horses and cattle are reared, and a large quantity of butter produced for the Roman market. The bottom of the valley consists of rich meadows, the hills on the sides of grazing land, over which rise woods of ilex, the cork, and ordinary oaks. The farms of Santa Maria in Celsano and of Casal di Galera, belonging to the Marchese di Rocca Giovane, and lower down of Testa di Lepre, the property of Prince Doria, would well repay a visit for those who take an interest in the agriculture of the Roman Campagna; but in this beautiful valley malaria is the great evil, few of its inhabitants being able to remain beyond the end of June.

Beyond the Arrone a carriage-road branches off on the rt. to Anguillara, by which Trevignano may also be

reached. The plain of the Arrone extends in this direction to where the river issues from the lake, and is more fertile than the surrounding Campagna. About 3 m. before reaching Bracciano we enter on a portion of the Roman pavement of the Via Claudia, well preserved for more than a mile; soon afterwards the town and its castle come into view, and from no point, perhaps, is the latter seen to greater advantage. A flat marshy tract, called Lago Morto, from the small pestilential pool that sometimes exists in it, is passed on the l. From here the lake is first seen, with the village of Trevignano on its opposite shore, backed by the conical peak of Rocca Romana. About a mile before reaching Bracciano the road turns to the rt., the Via Claudia continuing in a straight line by the convent of the Cappuccini S. of the town.

Bracciano (*Inn:* Albergo Piva) contains a pop. of about 2000 Inhab. From its elevation and distance of nearly a mile from the lake, its climate is less unhealthy than most places around; it enjoys a certain degree of prosperity from its iron-works, where bars are manufactured from cast-iron brought chiefly from Tuscany, fuel being abundant from the wooded country in the vicinity, as well as good water-power from the surrounding hills for the mills. At the N. extremity of the hill of Bracciano, and overlooking the lake, is the baronial castle, built in the 15th century by the Orsinis; it is considered one of the good, although not very ancient specimens of the feudal castles of Italy, and presents a noble and imposing aspect. Its ground plan is a pentagon of unequal sides, the longest being towards the town, having 2 lofty towers connected by a machicolated wall; 3 other towers stand on the opposite side towards the lake: the windows are square and small, the walls built of black lava, taken, it is said, in part, from the pavement of the Via Cassia. On the N. side is the entrance by a double gate and covered way, partly excavated in the volcanic breccia of which the hill is formed, and flanked by 2 round towers. The central court is an irregular square, surrounded by a portico now built up, the pilasters bearing the shields of the Orsinis; a decorated outdoor staircase, with some remains of frescoes, leads to the upper story from this court. The interior of the castle offers little to interest the visitor. In the great hall, now untenanted, are some traces of frescoes, it is said by F. Zucchero, forming a kind of frieze of family portraits; beyond this are 2 large rooms, with roofs decorated in the worst style of the 17th centy.; followed by 2 small apartments with fresco and stucco Arabesque decorations. The apartments occupied by the owner are small, and plainly fitted up with modern furniture; they overlook the town. No visitor to the castle should omit to ascend to the summit, from which the view over the lake and surrounding country is interesting; looking S.W. and beneath is the town of Bracciano; beyond it the Capuchin convent in the midst of a grove of ilexes; on the rt. the valley of Manziana, with the hill of Monte Virginio crowned by a convent behind it; turning towards the lake a rich plain, covered with plantations of olive-trees and vines, extends along its shores, above which rises a thick forest reaching to the summit of the hills that encircle this picturesque basin; in front is seen the mass of buildings surrounding the baths of Vicarello, and farther to the rt. the town of Trevignano upon a promontory jutting into the lake; behind Trevignano rises a remarkable group of hills; the pointed peak in the centre is Monte di Rocca Romano (2026 ft. above the sea), familiar to the traveller from Florence to Rome as seen rising behind the post-station of Monterosi. To the rt. of Trevignano a white house marks the site of Polline, at the entrance to the Val d' Inferno; and farther still a white line near the lake shows the course of the Pauline aqueduct. The plain through which the Arrone flows from the lake intervenes between this point and the high promontory on which stands the town of Anguillara; the fine woods between the latter and Bracciano are those of Mondragone. Beyond Monte di Rocca Romana may be discovered the peaks of the Ciminian range, Soriano, and the

Monte di Vico, farther E. the ridge of Soracte, and more in the foreground, and extending towards the Tiber and the Sabine Apennines, the low volcanic group surrounding Baccano, with the pointed hill of Monte Musino, the Ara Mutiæ, at its eastern extremity. The Orsinis appear to have been deprived of the property prior to the accession of Martin V., but they were reinstated in their possessions by that pontiff with the title of counts. In the wars of the Colonnas with Sixtus IV. and Innocent VIII. in 1485, Bracciano was captured and sacked by the former. The castle appears to have been built about this time, and Paul IV. in 1564 confirmed the Orsinis in their fief, and raised it to the rank of a duchy. They retained possession of it until the close of the last century, when they sold it to the Odescalchi family. The feudal privileges of the castle were not surrendered to the government at the French invasion, and are consequently still in force: the hall of justice is shown at the summit of the castle, in which the duke has the power of sitting in judgment on his vassals. It would be difficult to find in any part of Europe a more perfect realization of baronial times than the castle of Bracciano: it seems made to be the scene of some story of romance, and it is stated that it was the first place in the neighbourhood of Rome which Sir Walter Scott expressed an anxiety to visit on his arrival there, with a questionable want of taste, in the midst of so many sites and objects of infinitely greater interest. The town of Bracciano is divided into 2 portions, the Borgo Vecchio and the Borgo Nuovo: the former includes the castle and its dependencies, but, although situated high above the lake, it shares with the lower quarter the suspicion of malaria. The *Lake*, a beautiful sheet of water, 20 m. in circumference, upwards of 7 m. across, and its surface 540 ft. above the sea, presents all the characteristics of a great volcanic depression; it is the Lacus Sabatinus of the ancients, and derived its name from an Etruscan city of Sabate, which was believed by the Roman historians to have been submerged under its waters.

A road of 7 m. leads from Bracciano to the village of *Oriolo*, containing a villa of the Altieri family: it passes through a pretty country on the skirts of the great forest in which the Acqua Paola has its sources. The ch. is beautifully placed on a hill commanding the whole of the lake: it dates from the 8th or 9th century, and occupies the site of a Roman villa called Pausilypon, built by Metia the wife of Titus Metius Hedonius, as we may see on the inscription preserved under the portico. The pavement is composed of ancient fragments, among which is one with the name of Germanicus. A good road recently constructed leads from Bracciano to the baths of Vicarello and Trevignano. On this road is the ch. of San Liberato, distant about 2 m. from Bracciano. *Vicarello* derives its name probably from Vicus Aureliæ: it is remarkable for its ruins of a villa, probably of the time of Trajan, and for its mineral waters, known in ancient times as the Aquæ Aureliæ, and which some antiquaries have identified with the Aquæ Apollinariæ of the Antonine Itinerary. These waters of late years have become more frequented: they are sulphureous, and efficacious in cutaneous and rheumatic affections; their temperature is about 113° Fahr.; they are slightly acidulous, and contain a proportion of salts of soda and lime. Being situated in an insalubrious region, they can only be resorted to in May and June. In 1737 these baths were given by Clement XII. to the College of German Jesuits, the present owners, who have done much to render them available. It was during some late restorations that several very interesting antiquities were discovered here in clearing out an ancient reservoir, which are noticed in our description of the Kircherian Museum, where they are now deposited (see p. 303), consisting chiefly of offerings or *stipæ*. The most interesting of these objects were 4 silver vases, with the itineraries from Cadiz to Rome engraved upon them; several other vases, of which some of gold now in the library at the Vatican; and an immense quantity of small copper coins, weigh-

ing upwards of a ton of metal, and embracing from the remotest Etruscan period, when the uncoined Æs Rude was the only coin, to the time of the Cæsars, and comprising a most interesting series of the small copper coinage of Republican and Imperial Rome, and of many of the remote provincial towns of the empire. In the middle ages Vicarello was a fortified village belonging to the monastery of S. Gregorio on the Cælian. It is supposed to have been ruined in the contests of the Roman barons with Cola di Rienzo. About 3 m. from Vicarello is *Trevignano*, a picturesque village of 500 Inhab., situated on a projecting rock of lava, and crowned by the ruins of a castle of the 13th cent^y. It occupies the site of the Etruscan city of Trebonianum, of which some remains of walls are still visible. Trevignano is one of the feudal possessions of the Orsini family, to whom it gave the title of count in the 14th cent^y. The Orsinis were besieged here in the 15th by the Colonnas and by Cæsar Borgia, who took the castle and sacked the town, from which it never afterwards recovered. From Trevignano a road leads through the deep ravine called the Val d' Inferno to the *Casale di Polline*, on the ridge which separates the lake of Bracciano from the smaller craters of Martignano and Stracciacapra, on the western side of the more extensive one of Baccano. There is also a very fair road from Trevignano to the stat. of Sette Vene, 10 m. on the Via Cassia. About 5 m. beyond Polline we cross the Arrone, the outlet of the lake of Bracciano; beyond which is *Anguillara*, probably a corruption of Angularia, from its situation on a lofty insulated rock above the S.E. angle of the lake. In the 14th cent^y. it gave its name to the lake, and conferred a title on that branch of the Orsini family which figures so conspicuously in the history of the period as the counts of Anguillara. Their baronial castle, crowned and defended by towers of the 15th century, still retains their armorial bearings, two eels, and is remarkable for its successful resistance to the army of the duke of Calabria in 1486, who was compelled to raise the siege. The ch., dedicated to S. Maria Assunta, occupies the highest point of the rock, and is remarkable only for the fine view from it over the lake. The Villa Mondragone with its cypress plantations is prettily situated, and adds considerably to the picturesque beauty of the town. Near it and in various parts of the neighbourhood are vestiges of ancient foundations and numerous fragments of marbles and inscriptions, supposed to mark the sites of Roman villas. The most important ruin in this neighbourhood was discovered at the deserted ch. of San Stefano, about 2 m. S. of Anguillara: it is of great extent, and is considered to belong to a villa of the 1st century of our era. Anguillara is 20 m. from Rome: the road is practicable for carriages, and falls into the Via Claudia, the high road from Rome to Bracciano, at the Osteria Nuova. A road is now open from Bracciano to Corneto, passing by Rota, La Tolfa, &c. (20 m.), indifferent for carriages as far as Manziana, but afterwards good though hilly. At the latter place the mines and alum-works may be visited, and will prove interesting to the geological tourist. From La Tolfa there is no direct road to Corneto—only a path through the woods scarcely practicable even for horses, and which must not be undertaken without a guide: the journey will occupy at least 4 hrs. Following this path, we descend into the valley of the Mignone, which it crosses, from which, rising through a hilly country, it runs parallel to the Etruscan necropolis of Tarquinii before entering Corneto. The only way of reaching Corneto from La Tolfa in a carriage will be by the road to Civita Vecchia, which falls into the high road from that port to Corneto near the former. The road from Bracciano to Cervetri by Castel Giuliano (10 m.) is barely practicable for the *carretini* of the country; it will probably be now improved, as by means of the railway to Palo it would afford the quickest mode of reaching Bracciano from Rome.

Stigliano. On the way from Bracciano to La Tolfa, about half way between

Manziana and Rota, and 1 m. on the l. of the road, is *Stigliano*, a place now much frequented by the Romans for its mineral waters in the months of May and June. The modern name is derived from *Stygianum Vicus*, a place on the Via Claudia which had reference to its hot springs. The waters are very efficacious in eruptive diseases, in nervous and scrofulous affections, rheumatism, paralysis, &c. There are five sources—two for bathing and three for drinking. The temperature of one, the Bagno Grande, varies from 95° to 104° Fahr., of the Bagnarello from 140° to 158°. The waters contain sulphates, carbonates, and muriates of lime, magnesia, soda, and iron, smaller proportions of salts of ammonia and iodine, and sulphuretted hydrogen gas. Of late years decent lodging accommodation, with a good table-d'hôte, can be obtained here during the bathing season; and Dr. Fedeli, an eminent medical man from the capital, attends at intervals. The distance from Rome is 33 m., from Bracciano 9, and a public conveyance starts every morning. After the middle of July it would be dangerous to remain at Stigliano owing to the prevalence of malaria, although the place is upwards of 700 ft. above the level of the sea.

Excursion to Porto and Fiumicino.

This excursion can be easily made in a day by starting from Rome at an early hour: the journey to Porto and Fiumicino will take 2½ hrs.; one hour will suffice for visiting the ruins at the former; carriages may be hired for the excursion for 4 scudi. A steamer leaves the Ripa Grande every morning, arriving at Fiumicino in 2 hrs., and, returning at 3, reaches Rome in the evening: by this conveyance the tourist, after visiting Fiumicino and Porto, could proceed to Ostia, and return to the former in time for the starting of the boat in the afternoon. The passage up the Tiber is tedious, the steamer generally having coasting-vessels in tow. Or persons who do not object to a walk of 6 m. will be able, by crossing the river at S. Hippolito, where a boat will generally be found, to reach the rly. stat. at Ponte di Galera for the last train between Civita Vecchia and Rome.

The road from the capital to Porto leaves it by the Porta Portese, and follows the ancient Via Portuensis for about 1½ m. to Pozzo Pantaleo, at the foot of the Monte Verde, when it branches off to the rt., the Via Portuensis and the Civita Vecchia railway following the plain along the N. bank of the river. The modern road, which follows the line of the Via Campana as far as Ponte Galera, is hilly, crossing several parallel ridges and valleys for 7 m., running at first through a well-cultivated region chiefly of vineyards, which furnish the best wine in the immediate neighbourhood of the city. 3 m. from Rome we pass on the rt. the Villa Santucci, General Oudinot's head-quarters during the siege of Rome in 1849; and 4 m. farther the wooded valley of the Magliana, near where it opens into the plain bordering on the Tiber: the extensive farm-buildings of Magliana, seen on our l., on the site of a Prædium Manlianum, became one of the favourite villa residences of several Popes, and especially of Leo X., who there caught his last illness in 1521. Their situation is beautiful, in the midst of a fertile country, abounding in game, but in summer the air is pestilential from malaria. The farms now belong to the monastery of St. Cecilia, and, as is generally the case under such ownership, the buildings are allowed to fall into ruin. In the court of the Castle is a very handsome fountain of the time of Pius IV. The apartments surrounding it bear inscriptions of Julius II. and Innocent VIII. The frescoes once here, and attributed to Raphael, although more probably by his scholars, have been removed to the convent of Santa Cecilia at Rome.

[An agreeable drive may be taken to La Magliana from the Porta Portese, branching off from the road to Fiumicino at Pozzo Pantaleo, and following the bottom of the tertiary hills of Santa Passera, parallel to the line of

railway to Civita Vecchia. The geologist will be able to study here the relations of the pliocene deposits to the more modern diluvial ones (containing bones of the fossil elephant, rhinoceros, &c., at the Monte delle Piche in the extensive cuttings recently made for the railway. In carrying a new embankment along the river some curious Roman constructions to prevent the Tiber's encroachments on its l. bank have been discovered. Persons in their carriage can proceed about 2 m. beyond La Magliana, and on horseback the whole way to Ponte Galera.]

Beyond the valley of Magliana the road runs over an undulating pasture region, in every respect similar to the ordinary Campagna, the valleys by which it is intersected being laid out in meadows; scarcely an habitation is to be seen: in spring the fields are covered with plants of the *Asphodelus*, here called *porazzi*, from the disagreeable smell which their flowers exhale. At 10 m. from Rome the road reaches the top of the last eminence towards the sea, at the *Casale del Pisciarello*, from which the view over the Mediterranean, embracing the whole line of coast to near Civita Vecchia on one side (the rt.), and over the Laurentine forest on the other, with Porto Fiumicino and Ostia, and the windings of the Tiber below, is particularly fine. At the bottom of the descent we cross the railway before arriving at the Osteria of Ponte di Galera on the river of the same name, and from which a level causeway, 6 m. long, and in a straight line, leads to Porto.

PORTO.—There is no inn here, the whole place consisting of the villa Pallavicini, now the property of Prince Torlonia, to whom the country around belongs, of his extensive farm-buildings, of the Bishop's palace, and the cathedral of Santa Rufina.

Before reaching the farm-buildings, a large circular brick ruin on the left is supposed to have been a temple dedicated to Portumnus, the divinity of ports and harbours; and from the style of its masonry appears to date from the time of the Antonines; beneath it are vaulted chambers of good masonry. From this point diverge on either hand two lines of wall, which formed the defences of the town towards Rome: they extend to the ancient port, which they enclosed as well as the buildings that surrounded it. After passing the farm-buildings, and opposite the Villa Pallavicini, on l. and close to the road, has been placed the very interesting inscription discovered on the spot, which has thrown much light on the history of the construction of the ancient port; it states that, in consequence of the inundations with which Rome had been threatened by the difficulty of the waters of the Tiber reaching the sea, the Emperor Claudius had cut new channels from the then existing branch into it in A.D. 46. The following is a copy of this curious record:—TI . CLAVDIVS . DRVSI . F . CAESAR—AVG . GERMANICVS . PONTIF . MAX . — TRIB . POTEST. VI . COS . DESIG. IIII . IMP XII . PP—FOSSIS . DVCTIS . A. TIBERI OPERIS . PORTVS — CAVSSA . EMISSISQVE IN . MARE . VRBEM .— INVNDATIONIS . PERICVLO . LIBERAVIT. A short way beyond this we pass under a gate, now called the Arco di Nostra Donna, from an image of the Virgin beneath, opening on the Port of Trajan, or what in modern language might be called Trajan's Dock. A part of its extensive area is now reduced to a marshy state, although preserving its hexagonal form, surrounded on every side by ruins of buildings which formed the warehouses, the emporium of the maritime commerce of Rome in the 2nd and 3rd centuries, represented on the medals of that emperor. Further on and between the Portus Trajani and the river is the medieval Castle of Porto, now the Bishop's palace, in the court of which are numerous ancient inscriptions and fragments of sculpture discovered in the neighbourhood. The ch. of Santa Rufina close by, with Porto, gives an episcopal title to the sub-dean of the College of Cardinals; the edifice has been modernized, and offers nothing of interest, except its bell-tower of the 9th or 10th centy.

The situation of Porto, and the great hydraulic works of which it was the centre, will well repay a more detailed

examination from those interested in the engineering works of Imperial Rome. We must refer such persons to the descriptions of Fea and Canina. For the ordinary visitor it may suffice to know that Ostia had been the port of Rome from the earliest period—which stood, not where the modern Ostia does, but the ruins which are seen ½ m. lower down the river; and that the Tiber emptied itself into the sea by a single branch, which, from the increasing alluvial deposits, had diminished so much in depth as to be difficult of navigation, whilst its current became so impeded by the extension of its delta as to threaten Rome with inundation. To remedy these inconveniences it became necessary to form another port, and to procure for the waters of the river a more rapid fall, by diminishing the length of its course towards the sea. Projected by Augustus, these works were not executed until the reign of Claudius, in the middle of the 1st cenly. The Portus Claudii appears to have been the first undertaken, and consisted of a vast harbour opening directly on the sea and to the N.W., encircled by 2 piers, with a third insulated one or breakwater, to protect the entrance, surmounted by a lighthouse. In the course of time this port also began to be choked up, in consequence of which that which we now see was commenced by Trajan, and completed about A.D. 103. The circuit of the Claudian Port may still be traced in the meadows to the N. of the hexagonal dock of Trajan. The second object, to afford an increased fall to the Tiber, was effected by cutting a canal by which its waters reached the sea in a direct instead of by the sinuous line of the old channel; and it is to the latter great work that the above inscription particularly refers. A second canal was subsequently added, by which the basin of Trajan communicated with the Tiber, and by which the vessels arriving in it were enabled to proceed to Rome without unloading, and to carry their cargoes to the capital without re-entering the sea.

The silting up of the Port of Claudius and the increasing wants of imperial Rome, so much dependent on its maritime commerce for supplies of food, rendered a new harbour necessary; and, as has been already stated, this was undertaken and completed by Trajan. It communicated with the Port of Claudius on the N.W. side, and was surrounded with warehouses. Its circuit, which is still nearly entire, measures 2400 yds.; the greatest depth of the water in it now scarcely reaches 10 ft.

A new canal from the Tiber, opening into the hexagonal basin of Trajan, was at the same time excavated, and forms the modern N. branch of the river or the Fiumicino, which extends from beyond Porto to the sea, and is now the only navigable one—the space between the Fossa Trajani, as this canal was called, and the old channel of the Tiber, constitutes the alluvial tract called the Isola Sacra, a name probably derived from its having been granted by Constantine to the ch. of SS. Peter and Paul at Ostia. Opposite to Porto, from which it is reached by a ferry-boat, is S. Hippolito, with a good mediæval bell-tower; scarcely anything remains of the ch. to which it belonged, dedicated to one of the first bishops of the see. The farm-buildings, as well as those at the Villa Torlonia, will be worth seeing for those interested in the breeding of horses and horned cattle. From here a path of about 1½ m. leads across the Isola Sacra to Ostia, passing the larger branch of the Tiber at the Torre Boiacciana.

A road of 2 m. leads from Porto to Fiumicino. The ruins on the rt. belonged probably to the warehouses, or *Horrea*, of the Port of Claudius: some massive constructions are seen on the l. bordering the Fossa Trajani; the point to which they extend towards the W., about 1000 yds. from Porto, marks the limit of the sea-shore at the time they were constructed, in the 3rd century. Fiumicino, which derives its name from the smaller river on which it stands, is of recent origin. It consists of a range of houses facing the river, on which may be always seen moored numerous coasting-vessels on their way to and from Rome. There

is a fair Inn at Fiumicino, and the place is a good deal resorted to in the spring by the Romans, and particularly in May, during the quail-shooting season, these birds arriving in immense numbers during their northern migration on this part of the coast. In summer and autumn it would be highly dangerous to sleep here, from the prevalence of malaria—the Government officers being even obliged to remove to Rome during the night. At the W. extremity of the village is a massive castle, built in 1773 by Clement XIV. It was then on the borders of the sea, but was, in March, 1858, 319 yds. from it:* it is garrisoned by a few artillerymen. On its summit is an excuse for a lighthouse. The entrance to the river is narrow, between 2 piers erected on piles, recently extended to increase the current and its scouring effect on the bar, on which there is seldom above 6 ft. of water. The view from the summit of the castle is very fine, extending from Cape Linaro, S. of Civita Vecchia, to Cape Circello, and in clear weather to the Ponza Islands; whilst inland the panorama of the Volscian, Alban, and Sabine Mountains, with the valley of the Tiber and the Campagna in the foreground, is unequalled. On the opposite or S. bank of the river are a large dilapidated palace of the Popes, a church, and a dismantled mediæval tower, which in former days stood also on the sea-shore.

On leaving Fiumicino, crossing by the bridge of boats, the tourist may proceed to Ostia, traversing the Isola Sacra, 3 m., to the *Torre Boacciano*, at which he will find a ferry-boat to cross the Tiber. Torre Boacciano is at the W. extremity of the ruins of Roman Ostia. The road is practicable for a light carriage across the fields, running for 17 m. parallel to the Fiumicino as far as S. Ippolito, and then across the island to the ferry. The pedestrian will do well to keep out of the way of the cattle, which are dangerous, especially during the calving season (April and May). *The Torre di S. Michele*, lower down the river, is a large square fort, and an interesting landmark, as it shows the extent of the increase of the delta in modern times, having been erected in 1569 at the then mouth of the river: it is now about 1840 yds. distant from the sea.* It is in progress of being converted into a lighthouse.

Excursion to Ostia, Castel Fusano, Tor Paterno, Pratica, and the Coast of Latium.

Should the tourist not have gone to Ostia from Fiumicino and Porto, and wishes to combine his visit there with a tour through the maritime district of Latium, his best plan may be to proceed from Rome to Ostia, and extend his excursion to Pratica, Ardea, and Porto d' Anzio. There are no public conveyances to Ostia: the best plan will be to hire a light vehicle, as the roads beyond Castel Fusano are very heavy, and which may be done for about 2½ scudi a day. Castel Fusano may be made the first night's resting-place, Ardea the second, and Porto d'Anzio the third, from which Astura can be visited; beyond the latter there is nothing to repay the fatigue and risk of a journey through the marshy district which extends to Monte Circello. For many, and especially when ladies are of the party, it will be more convenient to visit these several places in separate excursions, returning to Rome the same evening, which may be done for all, save Porto d'Anzio. We may add that, as regards classical associations and some fine scenery, the excursions to Ostia, Castel Fusano, and Porto d'Anzio will alone repay the discomfort and fatigue. As the inn at Ostia is a miserable concern, it will be desirable to take one's dinner in the carriage—or, for those who wish to pass the night, to obtain permission from Prince Chigi

* Or more accurately 291¼ mètres (318$\frac{5}{13}$ yards) from the centre of the tower to low-water mark on the N. side of the entrance, from a survey executed by the Captain of the Port, April 1, 1857.

* It has been ascertained from accurate data that the delta of the Tiber is extending at present at the enormous rate of 12¼ feet annually between the mouths of its two branches and along the W. side of the Isola Sacra.

to make Castel Fusano the resting-place, which is generally granted, except during the *villeggiatura* of the family there in May and June.

Ostia is 15 m. distant from Rome. A carriage for 4 persons to go and return in the same day may be hired for 5 scudi. The journey from Rome will occupy 2½ h. The road leaves Rome by the Porta di San Paolo, passing under the railway viaduct about 500 yds. beyond the gate, and follows the Via Ostiensis, running near to the l. bank of the Tiber for a great part of the distance. Opposite the basilica of St. Paul's, the Via Ardeatina strikes off to the l., and soon afterwards that leading to the Tre Fontane, in the angle between which and the road to Ostia ruins of the *Vicus Alexandrinus* have been discovered. At the spot where our road approaches nearest to the river, is a pier, called the *Porto di Pozzolana*, from which is shipped the pozzolana found in great quantities in this neighbourhood. From here for the next 2 m. the road runs close to the Tiber. At Tor di Valle the Rivus Albanus, which has its source from the Emissarium of the lake of Albano, is crossed near where it empties itself into the Tiber. Near this the ancient Via Laurentina, still used as the carriage-road to Castel Porciano, Decima, and Pratica, branches off on the l. A very extensive plain of pasturage-land extends on the rt. to the Tiber. At the distance of 9 m. from Rome, before reaching the *osteria* of *Malafede*, we cross the river of Decima, a considerable stream; and 1½ m. farther a valley, traversed by the *Ponte della Refolta*, an ancient viaduct built of blocks of lapis albanus, in the same style, but on a lesser scale, as the Ponte di Nono, on the Via Prænestina (p. 414). It dates probably from the 7th century of Rome, and has a portion of the ancient pavement preserved. From here the road gradually ascends, first through pasturage and corn-fields, then through low woods, passing occasionally over fragments of Roman pavement, until it gains the summit level at the 12th m., from where there is a fine view over Ostia, the windings of the Tiber, and its delta. As we draw nearer to Ostia we discover the salt-marshes which Livy mentions as having existed in the time of Ancus Martius. The road crosses their northern extremity by an ancient causeway, and soon afterwards we reach the village of modern Ostia. Of all the towns in the environs of Rome this is one of the most melancholy. The population scarcely numbers 100 Inhab.; and during the summer, when the neighbouring coast is afflicted with malaria, this small amount is still more reduced. The destruction of ancient Ostia by the Saracens in the 5th century was so complete that no attempt was ever made to restore it, and the neighbourhood appears to have been deserted until A.D. 830, when the present town was founded by Gregory IV. at a distance of nearly a mile from the original city. This pope surrounded it with walls, and it is mentioned in ecclesiastical documents of the period under the name of Gregoriopolis. In the pontificate of Leo IV. (A.D. 847–856) it became memorable for the defeat of the Saracens, which Raphael has represented in the Stanze of the Vatican. For many centuries it was a position of some importance in the warfare of the middle ages, and the population appears to have been considerable as late as 1408, when it was besieged and taken by Ladislaus king of Naples, by whom it was retained until 1413. The fortifications were subsequently repaired by Martin V., whose arms may yet be seen on the walls. About the same time Cardinal d'Estouteville, bishop of the diocese, restored the town, and probably laid the foundation of the present *Castle*, which was built and fortified by his successor, Cardinal Giuliano della Rovere, afterwards Julius II., from the designs of Sangallo, who lived at Ostia for 2 years in the service of the cardinal. This castle, the picturesque fortress of modern Ostia, consists of a massive circular tower in the style of the 15th century, surrounded by bastions, which are connected by a curtain and defended by a ditch. The arms of the della Rovere family (an ilex, *Robur*), with an

inscription in honour of the founder, are still seen over the gate. Baldassare Peruzzi was employed to decorate the interior with frescoes; but all traces of his works have been destroyed by the damp and neglect of upwards of 3 centuries. It became memorable for the cardinal's gallant defence of it from 1492 to 1494, and for his defeat of the French troops, who had landed and occupied it in the previous year. He also built as an additional defence the Torre Boacciana, lower down the river, and continued to improve and strengthen the town after his accession to the pontificate. The appearance of the fortress of Ostia, with the solitary pine which stands close to it, is exceedingly picturesque. Modern Ostia, after the death of Julius II., gradually declined, and was finally ruined in 1612, when Paul V. reopened the rt. branch of the Tiber, precisely as the ancient city had been by the construction of the port of Claudius. It now contains nothing to detain the traveller except the castle and the cathedral of St. Aurea, rebuilt by Cardinal della Rovere from the designs of Baccio Pintelli: some of the trophies of his victory over the French are preserved in it. The bishopric of Ostia is one of the most celebrated in the Catholic World: according to the tradition of the Church, it was founded in the time of the apostles, while other accounts refer its establishment to the pontificate of S. Urban I., A.D. 229, and regard S. Ciriacus as its first bishop. From the earliest times the pope, when not in priest's orders at his election, was ordained by the bishop of Ostia, who is always the dean of the Sacred College. The see was united to that of Velletri by Eugenius III. in 1150, and is still held in conjunction with that diocese. In the hall and on the stairs of the Bishop's palace are some specimens of ancient sculpture, and numerous inscriptions, both pagan and early Christian, discovered amongst the ruins of the Roman port.

The chief interest of Ostia at the present time is derived from the excavations begun among the ruins of the ancient city at the close of the last century. The site of ancient Ostia is about ½ m. from the modern village. This celebrated city, according to the testimony of the Latin historians, was founded by Ancus Martius as the port of Rome, and for many centuries was the place of embarkation of the several important expeditions to the distant provinces of the Roman world. Of these the most remarkable were those of Scipio Africanus to Spain, and of Claudius to Britain. The port, however, had, during the Imperial period, become seriously affected by the increasing deposits of the Tiber: Claudius had already begun his new harbour on the N. side of the river; and in the time of Strabo the port of Ostia was almost, if not entirely, choked up. The fame of the temple of Castor and Pollux, the Ædes Castrorum of Ammian, the numerous villas of the Roman patricians abundantly scattered along the coast, and the crowds of people who frequented its shores for the benefit of sea-bathing, sustained the prosperity of the city for some time after the destruction of its harbour; but the growing importance of the new town of Portus gradually led to its ultimate decay, and in the time of Procopius it had lost its walls and was all but deserted. From the incursions of the Saracens in the fifth century Ostia, which once contained 80,000 Inhab., fell into a state of complete ruin. The site is now marked by foundations of buildings in a great measure concealed under a mass of débris. It is more remarkable for the excavations which have been made upon the spot than for the interest of the ruins. The most important buildings of which any vestiges remain are—coming from the modern town, a street of tombs, leading to the gate of the ancient city, on the side of Rome; some of the streets within the gate, a square, a forum, a temple, and a theatre. The *Temple*, supposed to have been dedicated to Jupiter, of which the cella is entire, is a fine brick structure, upon a raised platform, approached by a flight of steps, and entered by a wide gateway, the floor of which is formed by a single mass of *marmor Africanum*: both within and outside it was cased in slabs of white marble. In front stood

an hexastyle pronaos of fluted Corinthian columns in white marble, the whole being surrounded by an oblong portico of pillars in grey granite, forming a kind of forum. The altar of the divinity in the interior of the temple is still to be seen. Beneath the cella are extensive vaultings. Antiquaries are not agreed to what divinity this temple was dedicated. From the style of its masonry and architecture it has been referred to the time of Hadrian. Near it is a round subterranean chamber with niches, called the Arco di Mercurio, which retains some traces of ancient painting. The *Theatre*, which is nearer the river, and not far from the ch. of St. Sebastian, is remarkable as the spot on which many early Christians suffered martyrdom: the semicircular walls and a few of the seats are still visible. Beyond the Temple, and extending along the river-bank, are extensive ruins, supposed to belong to warehouses; those farther W., and extending to Torre Boacciano, are considered to be of the time of Septimius Severus, who constructed here a vast emporium, as we see represented on his medals. S of the Temple, and 500 yds. distant, are other ruins, belonging, perhaps, to the forum erected by Aurelian, one of the latest of the Imperial additions to Ostia. The principal other ruins which deserve mention are the remains of a *piscina*, and some unimportant foundations of the city walls. The excavations from which these ruins derive their greatest interest were begun, as we have already stated, about the close of the last century. Among the earliest explorers were our countrymen, Gavin Hamilton, and Mr. Fagan, the British consul at Rome, by whose researches the well-known bust of the young Augustus, the Ganymede of Phædimus, and other beautiful sculptures in the Vatican Museum, were brought to light. In 1803 excavations on a large scale were recommenced under Pius VII., and continued for 3 successive years with the most satisfactory results: indeed, there is scarcely a page of our account of the Vatican collection which does not bear record of the works which were thus recovered. Notwithstanding these discoveries, there is no doubt that the numerous limekilns in the woods of Ostia have for centuries been supplied with ancient marbles. When Poggio Bracciolini the historian visited Ostia with Cosimo de' Medici, they found the people occupied with burning an entire temple into lime, and it is of course impossible to estimate the immense number of antiquities which must have been consumed since the period of their visit. In 1824 Signor Cartoni of Rome undertook a series of excavations on the W. side of modern Ostia, beyond the walls of the ancient city. The result of his researches was the discovery of numerous inscriptions and some sarcophagi, one of which, in white marble, covered with good bas-reliefs representing Diana and Endymion, is now at Felix Hall, in Essex, the seat of the late Lord Western. Excavations have been continued at Ostia during the last four years, which have led to the discovery of the gate on the side of Rome, and of several streets—the road outside the gates having been as usual lined with tombs, many of which had been subsequently used as places of interment by the early Christians. One of the tombs found here is particularly worth notice—a huge marble sarcophagus with its cover, which belonged to a certain Sextus Carminius, a Decurion of Ostia: it is very similar in form to that of Vibius Marianus on the Via Flaminia (p. 77), and probably of the 3rd cent. In the small space already examined within the gates several houses have been disinterred, with streets branching off from the principal one, the Via Romana. The most important discoveries, however, have been much lower down and near the bank of the river, before arriving at the Torre Boacciano, consisting of a large square open court covered with mosaics, and preceded by an atrium or vestibule, paved in the same way but coarser, in front of which passed the street. This large court has been supposed to be a palestra attached to marine or salt-water thermæ; out of it opens a square piscina at a lower level, and which was evidently a cold bath, approached by descending steps. In the niches round were statues; one now headless is in-

teresting from its being painted in brilliant colours and having the foot worn down; probably, representing a divinity, it was revered like that of St. Peter in the Basilica of the Vatican, and underwent the same process of kissing by devotees as that with which the Christian is now honoured in the temple of the Prince of the Apostles. Other but smaller rooms open out of the S.E. angle of the great court, which were evidently hot or vapour baths, from the numerous earthen pipes built into the walls, communicating with a furnace or heating apparatus beneath: on the floor of these hot air chambers are good mosaics of genii riding upon dolphins, of sea monsters, gladiators, &c. Opening out of the Thermæ an interesting discovery was made, in the spring of 1860, of a *Mythræum*, or Temple of Mythra; it consists of an oblong room with an apse at the extremity, in the centre of which is the sacrificial altar, bearing the name of CAIUS CŒLIUS HERMÆROS ANTISTES HUJUS LOCI, who erected it DESUA PECUNIA: this apse is approached by a double flight of steps. On each side of the altar were found statues of priests of Mythra, with Mythraic reliefs; in front is the circular depression which received the blood of the sacrificed victims. On the mosaic floor is a double inscription to the divinity by a certain L. AGRIUS CALENDIO, who lived in A.D. 162, the first year of the reign of Marcus Aurelius. Several painted chambers have been opened in the vicinity of the Mythræum, and on a stair leading from it to an upper story a niche with a coloured mosaic of Silenus, now in the Lateran Museum. It is in this neighbourhood that the most important excavations are being carried on; some mutilated inscriptions of little interest have also been found near the Roman gate, and the S.E. part of the city.

The *Torre Boccciano* is also remarkable for the excavations made in its vicinity by Mr. Fagan in 1797. The discovery of the fine statues of Fortune and Antinous in the Braccio Nuovo of the Vatican, the three Hermes of Mercury, the colossal busts of Claudius and Antoninus Pius, the busts of Lucius Verus, Tiberius, and Commodus, the Hygeia, and the semi-colossal statue of Minerva in the same museum, were the fruits of these researches. The view from the summit of the Torre Boacciano commands the course of the branch of the Tiber by which Æneas is made to enter Latium. The view is so remarkable that the classical tourist will not fail to ascend (now, however, scarcely possible, from the steps having been broken down, and the ferryman, its tenant, not having a ladder) for the purpose of comparing it with the well-known description of Virgil, which still applies to the locality in all respects but the woods, which no longer exist on the banks of the river:—

"Jamque rubescebat radiis mare, et æthere ab alto
Aurora in roseis fulgebat lutea bigis:
Cum venti posuere, omnis que repente resedit
Flatus, et in lento luctantur marmore tonsæ.
Atque hic Æneas ingentem ex æquore lucum
Prospicit. Hunc inter fluvio Tiberinus amæno,
Vorticibus rapidis, et multâ flavus arenâ
In mare prorumpit: variæ circumque supraque
Assuetæ ripis volucres et fluminis alveo
Æthera mulcebant cantu, lucoque volabant.
Flectere iter sociis, terræque advertere proras
Imperat, et lætus fluvio succedit opaco."
Æn. vii. 25.

Although the banks of the Tiber are now destitute of trees, the woods extending towards Macarese on the N.: and the pine forest of Castel Fusano on the S.W., visible from this tower, which could have been seen by Æneas from his ships when he made the land, add greatly to the picturesque character of the shores near the mouth of the river.

Modern Ostia, although at some distance from the Tiber, is situated at the bend of a channel through which the river ran at a remoter period, and about ¼ m. E. of the present one: this channel is now converted into dry land. From here the river in former times ran W., as it does at present, to its mouth: it was in the curve formed by this bend that many antiquaries place the ancient roadstead, while others with more probability have recognised it in the semicircular bank of sand near to

Torre Boacciano. This latter locality agrees more accurately with the account of ancient writers respecting the mouth of the Tiber, which is now 2½ m. distant from the modern castle. It is also confirmed by the supposition that Cilician corsairs, who surprised and destroyed the Roman fleet commanded by a consul while it was stationed in the harbour, would not have ventured to attack it if the harbour had been so near the city as the other locality would assume. This exploit of the corsairs, which led to the expedition of Pompey against Cilicia, is well known by the indignant denunciation of Cicero in his oration "pro Lege Manilia:"—*Namquid ego Ostiense incommodum atque illam labem atque ignominiam reipublicæ querar, quum prope inspectantibus vobis classis ea, cui consul populi Romani præpositus esset, a prædonibus capta atque oppressa est.* About a mile below Torre Boacciano, and midway between it and the mouth of the river, is another tower called the Torre di San Michele, an octagonal edifice built in 1569 by Pius V., now a lighthouse.

Near the Torre Boacciano is a ferry to the *Isola Sacra*, a sandy tract 9 m. in circumference, lying between the two branches of the Tiber. It was converted into an island when Claudius excavated the canal of Porto. It is noticed for the first time by an anonymous writer of the 5th cent. under the name of "Libanus Almæ Veneris," and is described as abounding in summer with fresh pastures and covered in the spring with roses and flowers. Procopius is the first writer who calls it *Sacra;* it is supposed that this name was given to it from the donation of the district to the church of Ostia by Constantine. From the Torre di Boacciano there is a good path across the meadows of 1½ m. to S. Ippolito opposite to Porto, and of 3 m. to Fiumicino at the mouth of the smaller branch of the Tiber.

Castel Fusano.

A carriage-road of 2 m. leads from Ostia to Castel Fusano, a castellated casino of the Chigi family. It is prettily situated in the midst of a pine plantation, not so venerable as the Pineta of Ravenna, but having a great resemblance to that celebrated forest. The casino was built in the 17th cent. by the Marquis Sacchetti, then proprietor of the district, and is a good specimen of the fortified country seats of that period. In order to protect it from the incursions of the pirates it has low towers at the angles pierced with loopholes, and the staircase in the interior is so narrow that only one person can ascend at a time. On the summit are remains of stone figures of sentinels, placed there originally to deceive the pirates by an appearance of protection. The apartments, fitted up in the usual style of the Roman villas, are only tenanted during a few weeks in the spring. In the last century the property was sold by the Sacchetti family to Prince Chigi. A fine avenue leads from the casino, through the forest, to the shore, paved with large polygonal blocks of lava taken from the Via Severiana, and resembling an ancient road, except by the absence of the kerbstones. It is exactly a mile long, with eight termini; each space between them representing a Roman stadium. The woods on each side, consisting chiefly of ilexes, abound in game. Unfortunately a high sandbank at its extremity intercepts the view of the sea. The casino is interesting, as marking the site of Pliny's Laurentine villa, which he describes with so much enthusiasm. Some remains of foundations are still visible, and two inscriptions relating to the limits of Laurentum and Ostia, which stood on the bridge separating these territories, are built into the wall of the farmhouse. The name of the emperor in whose reign they were set up is carefully effaced; but from his dignities, left intact, they can be referred to the reign of Carus or Carinus (A.D. 284). The rosemary, for which it was celebrated in the time of Pliny, still grows abundantly in the forest. The proper season for enjoying a visit to Castel Fusano is the

spring; in summer and autumn it swarms with mosquitoes, and is not free from malaria. Castel Fusano is situated on a gentle rising, formed by the ancient sand-downs thrown up by the sea, having behind it the Stagno, or pestilential Lake of Ostia, which here represents, on a small scale, the Pontine marshes farther south; a vast area, from which the outfall towards the Mediterranean is barred by a similar sandy barrier. It is upon this sandy range that are situated the fine woods *Macchie* or *Selve*, that border the Mediterranean from the mouth of the Tiber to the Circæan promontory. A second line of sand-downs is now in progress of being thrown up, as we may see in our walk from Castel Fusano to the shore, and along the sea-line of the Pontine marshes farther south, where they enclose the chain of salt-water lakes of Fogliano, Caprolace, and S. Paolo.

Proceeding by the road from Ostia to Porto d'Anzio, which follows the line of the Via Severiana, we enter the Laurentine forest, that skirts the shores of the Mediterranean in an almost uninterrupted line for nearly 60 m. It spreads inland to the distance of 3 m. from the coast, and abounds with buffaloes, wild boars, &c. As we approach Tor Paterno it contains plantations of gigantic stone-pines, the ilex, the wild olive, &c., and is utterly deserted, except by the sportsman or charcoal-burner, whose fires are seen among the dense thickets of the forest:

"Bis senos pepigere dies, et, pace sequestra,
Per sylvas Teucri mixtique impune Latini,
Errayere jugis. Ferro sonat icta bipenni
Fraxinus; evertunt actas ad sidera pinus;
Robora, nec cuneis et olentem scindere cedrum,
Nec plaustris cessant vectare gementibus ornos."
Æn. xi. 133.

TOR PATERNO (LAURENTUM),

about 7 m. from Castel Fusano, is a solitary tower, distant about ½ m. from the shore, inhabited by a few soldiers belonging to the coast-guard. The Italian antiquaries had identified this spot with the site of Laurentum, the most ancient capital of Latium, founded 70 years before the siege of Troy, and celebrated by Virgil as the residence of Latinus when Æneas landed on his arrival in Italy. More recent investigation of the locality has led topographers to reject that opinion, and to fix the site of Laurentum at the farm of La Capocotta, 3 miles farther inland, which corresponds better with the description of Virgil, "the Ardua Mœnia" and the "Vasta Palus" beneath, in the 12th book of the Æneid. There are numerous ruins about Capocotta, and the abundance of water will easily explain the possibility of a large tract of marsh having intervened between it and the sea at that distant period. Tor Paterno stands on the ruins of an ancient villa; which there is some reason for regarding as that to which Commodus was sent by his physicians. The old brick tower, which still forms a conspicuous object from all parts of the Alban hills, was a place of some strength even in recent times, and was dismantled by the English cruisers in 1809. The marshy ground round Capocotta is still remarkable for its frogs, whose ancestors were celebrated by Martial as the sole inhabitants of the coast:—

"An Laurentino turpes in littore ranas,
Et satius temnes ducere, credis, avos?"
Ep. x. 37.

A road through the forest, which a carriage cannot traverse on account of the deep sand, leads from Tor Paterno to Rome by the ancient Via Laurentina, passing through Porcigliano, or Castel Porciano, where there is a handsome villa belonging to the Duke di Magliano, and the Osteria di Malpaso. The ancient pavement is perfect for several miles, but the trees have so encroached upon it in many places that the large polygonal blocks have been displaced by their roots. The views in different parts of this forest are of the grandest character; the distance to Rome by it is about 16 m.: there is another but longer route through Decima (both these roads unite at the *Osteria di Malpaso*); and a

third from Porcigliano to the *Osteria di Malafede*, on the high road from Rome to Ostia. Before we proceed southwards it will be desirable to obtain a guide at Tor Paterno, who will pilot us through the forest to Pratica, 5 m., as the tracks of the charcoal-burners are not always a sufficient guide through the wilderness between the two places.

Pratica (Lavinium).

(There is a small locanda here, where a bed may be obtained, but it is very miserable, and the traveller must be prepared to put up with its discomfort, which is certainly not greater than he might expect to experience in such a place.) Pratica is distant about 18 m. from Rome, 3 from the sea-coast, and 7 from Ardea. It is the modern representative of the city of Lavinium, founded by Æneas in honour of his wife Lavinia, and the metropolis of the Latin confederation after the decay of Laurentum; as Alba Longa afterwards became when Lavinium was too small for the increasing population. It is situated on a strip of table-land, about 650 yards long by 130 broad, and cut off from the rest of the plain by deep glens, except at the point where it is connected with it by a natural bridge of rock. The modern name is a corruption of *civitas Patrica*, or *Patras*, the names by which it is mentioned in ecclesiastical documents as early as the 4th century. We may recognise in this name the record of the *Patris Dei Indigetis*, the title by which the Heroum was dedicated to Æneas after he disappeared in the Numicus. Some vestiges of the ancient city walls may be traced, but the antiquities now visible are very few and unimportant. Pratica contains about 60 Inhab., of whom more than two-thirds are peasants who come from distant parts to seek occupation in the fields. The place is heavily afflicted with malaria, of whose fatal influence the sallow countenances of the inhabitants bear a melancholy proof. The large baronial mansion of the Borghese family, built in the 17th century, contains a few inscriptions discovered on the spot, which are valuable as placing beyond a doubt the site of the Trojan city. Its lofty tower, rising from the centre of the building, commands one of the most imposing panoramas which the scholar or the artist can enjoy in this part of Italy. It embraces the whole coast from Ostia to Porto d'Anzio, the Circæan promontory, the Volscian mountains, the group of the Alban mount, the Sabine range, and the ridge of Monte Cimino, the cupolas of Rome, and the whole plain of the Campagna. There is a direct road from Pratica to Rome, practicable for carriages: it joins the ancient Via Ardeatina near la Solfarata, and from thence, passing near Vallerano, the churches of the Tre Fontane, and the basilica of S. Paolo. Another road, of about 8 m., leads across the country from the Solfatara to Albano.

About midway between Pratica and Ardea is the torrent called the *Rio Torto*, identified by the best modern authorities with the classical Numicus in which Æneas was drowned. If we follow this torrent to its mouth, we shall find that it forms a large marshy tract well known by the engraving in the Duchess of Devonshire's edition of Annibale Caro's translation of the Æneid. Virgil commemorates the "fontis stagna Numici;" and Ovid, describing the fate of Anna Perenna, mentions the same marshes:—

> "Corniger hanc cupidis rapuisse Numicius undis
> Creditur et stagnis occuluisse suis."
>
> *Fasti*, iii. 647.

On the rt. bank of this stream is the plain called the Campo Jemini, in which antiquaries place the site of the great sanctuaries of ancient Latium, the grove of Pater Indiges, the temple of Anna Perenna, the Aphrodisium, and the great temple of Venus which was common to all the Latin tribes. About 3 m. from here, and on the seashore, is the Torre Vajanica, where excavations were made in 1794 by the late duke of Sussex, when several specimens of sculpture were found, among which

a statue of Venus. The Roman emperors kept an establishment for breeding elephants in the territory between Ardea and Laurentum. The classical tourist will not fail to observe that the dwellings of the peasantry which he will pass throughout this district, are constructed in the tent-like shape described by Virgil.

Ardea,

7 or 8 m. from Pratica, still retains the "mighty name" of the Argive capital of Turnus, king of the Rutuli, though its population has dwindled down to less than 100 souls:—

"Locus Ardea quondam
Dictus avis; et nunc magnum manet Ardea nomen." *Æn.* vii. 411.

(There is a small wine-shop at Ardea where travellers may obtain refreshment; but the best plan will be to obtain an order from the Cesarini family at Rome, which will procure accommodation in their castle.) Ardea occupies the crest of a lofty rock, distant 4 m. from the sea, and insulated by deep natural ravines except at one point, where it is united to the table-land by an isthmus, in which 3 deep ditches have been cut. The rock on which the village is built was the ancient citadel, the city having extended over a large tract of the plain below, where some lofty mounds resembling the agger of Servius Tullius at Rome remain to show how strongly it was fortified. The entrance-gate is under the N. extremity of the mansion of the dukes of Cesarini, to whom the country around belongs. The approach to the gate and the appearance of the rock from all parts of the plain is exceedingly picturesque, but malaria is so severe in summer that the village is almost deserted. On the edge of the rock forming the boundary of the modern village we may trace some fragments of the walls of the ancient citadel: they are composed of parallelograms of tufa, put together without cement, and are among the earliest examples of this kind of construction. About ½ m. beyond the village, on the road leading to Porto d'Anzio, on the S. side of a ravine, are several sepulchral chambers excavated in the tufa rock, and quite in the Etruscan style and form; all have been rifled of their contents: here were found most of the curious Ardean terracotta sculptures in the Campana collection at Paris. Ardea, as the capital of Turnus, was conspicuous in the wars of the Æneid: it is also celebrated for its siege by Tarquinius Superbus, and for the asylum it afforded to Camillus during his exile; he defeated Brennus and the Gauls beneath its walls, and was residing there when he was elected dictator and summoned to return to Rome to undertake the siege of Veii. It is about 22 m. from Rome: the road follows the Via Ardeatina, which is still perfect in many parts. It passes the Rio Torto, and is joined by the cross-road from Pratica, at S. Procula, near the Solfarata, whence it proceeds to Rome by Vallerano, the churches of the Tre Fontane, and S. Paolo.

Leaving Ardea, we descend along the l. bank by the Fosso degli Incastri, and after crossing the stream called the Fosso della Moletta arrive at the Torre di S. Lorenzo. From this point we continue our excursion in a line with the coast, and enter the country of the Volsci. The road lies, at a short distance from the sea, through dense forests of oaks and ilexes, ericas and arbutuses, here and there interspersed with corktrees and myrtles. 3 m. beyond Torre di S. Lorenzo is the Torre di S. Anastasia, about ½ m. from the sea, and at an equal distance towards Porto d'Anzio the Torre Caldana, near which there are extensive sulphureous emanations 4 m. farther, after crossing an open country bordering on the Mediterranean, we reach

Porto d'Anzio,

the representative of Antium, the capital of the Volsci, and one of the most important naval stations of Imperial Rome, 37 m. from the capital and 16 from Ardea. (The easiest mode of

reaching it will be by the railway to the La Cecchina stat., from which a diligence starts every morning in summer and 3 times a week in the winter, performing the journey in 3 hours.) The traveller will be able to obtain good quarters at Casa Pollastrini; the house of Ambrogio Pollastrini is very well kept, with two very fair *cafés* and a restaurateur's close by. From La Cecchina the distance to Porto d'Anzio is 18 m., at first through a country well cultivated in vines and olives, and then, for about 7 m., over a desolate campagna, where commences the belt of woods or *La Macchia*. 2 m. before reaching Anzio we enter a more open space of pasture-land with some cork ilexes. The descent to Porto d'Anzio, overlooking the sea, with the Circæan promontory and Astura, is beautiful. Before reaching the town the Pope's villa is passed on the l., and the Villa Mengacci on the rt. The *Marina* and Piazza before the new ch. of S. Antonio and S. Giulio is in the centre of the town. Antium, in the early history of Italy, was the most flourishing city on this coast, and is distinguished by Dionysius with the epithet "most splendid." It is more interesting to the traveller as the spot where Coriolanus, "a name unmusical to the Volscians' ears," stood in the palace of his enemy, and vowed vengeance against his ungrateful countrymen:—

"A goodly city is this Antium: City,
'Tis I that made thy widows; many an heir
Of these fair edifices 'fore my wars
Have I heard groan and drop: then know me not,
Lest that thy wives with spits, and boys with stones,
In puny battle slay me."

The piratical expeditions of the inhabitants led to frequent contests with Rome; the city was captured by Camillus and C. Mænius Nepos, B.C. 337, and the rostra of their ships were suspended in the Forum. After this period it remained comparatively depopulated for 4 centuries, although the climate and scenery still attracted the Romans to its neighbourhood. Cicero had a villa at Antium, and another at Astura, farther down the coast, which he describes in his letters to Atticus. The city was the birthplace of Nero, who restored it on a scale far surpassing its ancient grandeur: he adorned it with magnificent temples, and induced many of the rich patricians to build villas on its shores. The piers constructed by Nero still remain, a fine example of hydraulic architecture. They are about 30 feet in thickness, built of large blocks of tufa united by pozzolana cement; and, like all the ancient Roman moles, consisted of a series of colossal piers, separated by open spaces, and spanned by arches. One of them is 2700 ft. in length, the other 1600: they enclosed an extensive basin, nearly as broad as the length of the longest mole. A lighthouse or *pharos* is supposed to have stood on the insulated rock at the entrance of the harbour facing the south. About the close of the 17th century Innocent XII. formed a new port from the designs of Zinaghi, who added a short pier to the eastern mole of the ancient harbour, and filled up the open arches of the Roman construction. The result was the rapid deposit of sand, which has accumulated to so great an extent that it is now useless except for vessels of small burthen. Beyond this we see below the Villa Aldobrandini the remains of the Pamfilian mole, constructed some years afterwards in the belief that it would arrest this silting up. At the extremity of Zinaghi's pier is a lighthouse, hitherto so bad as to be only useful to the fishermen running for the harbour; it is now about to be greatly improved. The old tower and fortifications were dismantled by the English cruizers during their operations on the coast in 1813. Sundry projects have recently been proposed for enlarging the port of Anzio, and converting it into a refuge harbour, much required on this part of the coast; it has also been lately proposed to connect it with Rome by a branch railway, from the Albano and Velletri line. As a place of trade, Porto d'Anzio has little importance; it is principally resorted to by fishermen, mostly Neapolitans, and by feluccas employed in transporting,

chiefly to Naples, the charcoal produced in large quantities in the neighbouring forests. Of late the discovery of coral in the deep water off the Astura and Croce Verde towers gives employment to a few boats: but the chief interest of the place is as a resort for the Romans during the quail-shooting season (May) and the sea-bathing (June and July), for which it offers advantages in its fine sandy beaches on either side of the town, the facilities of procuring lodgings, the salubrity of its climate, and the increased convenience of reaching it in 4 or 5 hours by means of the rly. as far as Albano.

Modern Anzio contains about 1200 Inhab.: the climate in winter is delicious, and healthy during a part of the summer when every other place on the coast is uninhabitable from malaria. A new ch. has been erected by the present Pope, who has also built a handsome villa for his own use. As a place of resort it is increasing in importance, and new houses are rising every year.

Ancient Antium has not been thoroughly explored. The only ruins of the Volscian city now visible are some remains of the walls in the quarter called the Vignaccie: they are built of quadrilateral masses irregularly put together, but not of very large size. They are interesting as showing that the ancient town stood on the rocky eminence above the shore, extending as far as the Villa Borghese in the direction of Nettuno, while that which rose under the Roman emperors was situated on the sea-side. The rising ground N. of the modern town is covered with ruins. Here, in very ancient times, is supposed to have stood the Volscian city, and subsequently the villa of Nero, extending along the sea-line between the port of that emperor and the present Capo d'Anzio; the extensive ruins round the latter, and the underground passages in the tufaceous rock, evidently belonged to it; whereas the Roman town extended more inland, and the numerous villas of the Roman patricians along the cliffs towards Nettuno as far as the Villa Borghese. The large Villa Mengacci, behind the town, is supposed to occupy the site of the Temple of Fortuna Antiatensis, which it is known was partly destroyed to make room for Nero's villa. E. of this the villa of the Pope stands on the site of the Hippodrome mentioned by Tacitus in speaking of the games ordered by the Senate to celebrate Poppæa's delivery of a son, and in honour of the Claudian and Domitian families. The whole space, now dry land, before the Villa Mengacci was included in Nero's port, and has resulted from the gradual silting up of the latter. The Neronian villa appears to have been of great extent, but its chief interest is derived from the number of works of art which have been discovered among its ruins. The Apollo Belvedere was found here in the time of Julius II.; and the Borghese Gladiator, now in the Louvre, about a century later. There are no remains of the temples of Apollo and Æsculapius, celebrated in the history of the voyage of the Serpent of Epidaurus to Rome; nor of the more famous shrine of Equestrian Fortune, which Horace has commemorated when he invokes the favour of the goddess for the projected expedition of Augustus to Britain:—

> "O Diva gratum quæ regis Antium,
> Præsens vel imo tollere de gradu
> Mortale corpus, vel superbos
> Vertere funeribus triumphos."
> *Od.* I. xxxv.

The view from the tower of the Villa Borghese is extremely fine: on the l. it commands the line of coast towards Nettuno and the Circæan promontory; further inland the eye ranges along the Volscian mountains, studded with picturesque villages, among which may be recognised Norba, Sermoneta, and Sezze. On the N.E. we see the well-known localities of the Alban hills: Velletri, with the heights above Palestrina and Rocca di Cavi in the distance; then Civita Lavinia, nearly in a line with Nemi and Monte Cavo; and farther on Genzano, Albano, Castel Gandolfo, Rocca di Papa, &c. &c. The old tower or castle of Porto d'Anzio is supposed to have been built by the Frangipanis, who were lords of Astura in the 13th century: it bears the arms of Innocent X., who repaired its out-

works about the middle of the 17th. The fortress was partially restored in the time of Pius VII. as a prison.

Nettuno,

about 2 m. E. of Porto d'Anzio, with a population of 1200 Inhab., has by some been supposed to occupy the site of Cœno, the port of Antium, mentioned by Dionysius; but on examining the locality it is difficult to imagine the necessity which could have induced the Volscians to form a harbour here, when their own promontory at Antium must have afforded more effectual shelter for their vessels long before the Roman mole or the Roman fleet had an existence. In fact, there appear no good grounds for assigning to the Cœno of Dionysius any other locality than that of the modern harbour of Porto d'Anzio. We have already stated that Antium was situated on the high ground above the present village, and hence the city and the port would naturally be mentioned as 2 distinct localites. The whole coast between Porto d'Anzio and Nettuno is covered with ruins of Roman edifices. There is an excellent road, passing before the villas of Prince Aldobrandini, and the larger one of Prince Borghese, called Bell' Aspetto. The first object that attracts attention on entering Nettuno is the fortress commenced by Alexander VI., and restored by Urban VIII. and Alexander VII. It is greatly dilapidated. The town is surrounded by mediæval walls, having several round towers, offering fine specimens of masonry, the principal edifices being the Castle, bearing the arms of the Colonnas, the Doria Palace, dilapidated, and the parish ch. The greater part of the country around belongs to the Borghese family, who purchased it in 1831 from the government for 400,000 scudi. It contains a few antiquities, fragments of columns and capitals, the remains probably of the Temple of Neptune, from which it derived its name. The traveller will be more interested with the picturesque costume of the female population, which differs altogether from that of the villages of Latium, and is Oriental in its character. The tradition is that the inhabitants are descended from a Saracenic colony, probably from one of the piratical bands which infested the coasts of Italy in the 8th and 9th centuries. Although bordering on the sea, and neighbours to the active seafaring population of Anzio, the inhabitants of Nettuno are purely agricultural in their occupations; there is not a boat in the place—indeed, the beach before it offers no protection for them. Andrea Sacchi, the painter, was born at Nettuno in 1610. Sig. Felici will accommodate visitors at the Palazzo Doria, where there are several rooms with clean beds to let, and with tolerable plain fare. The view from these windows and from the terraces above, over the coast-line to Cape Circa, are splendid, and the sea-bathing in front of the house good.

Astura,

7 m. from Nettuno, from which the road proceeds along the sea-coast. After leaving Nettuno we cross a stream supposed to be the Loracina of Livy; and beyond it another branch of the same torrent called the Rio di S. Rocco. Beyond this we see numerous ruins of Roman edifices, especially about Astura, situated on the extremity of a peninsula, to which the ancients gave the name of Insula Asturæ. A lofty tower, visible from all parts of the coast, stands upon its highest point, and on the ruins of an ancient edifice supposed to have formed a part of the villa of Cicero. He describes it in his letters to Atticus as situated in the sea: *Est hic quidem locus amœnus, et in mari ipso, qui et Antio et Circæiis aspici possit.* The illustrious orator embarked here when he fled the proscription of the triumvirate: he had quitted precipitately his Tusculan Villa, and, sailing from here, landed at Formiæ, where he was so barbarously murdered. The island of Astura, as early as the 12th century, was a strong-

hold of the Frangipani family, from whom it passed successively to the Caetanis, Contis, Orsinis, and Colonnas. The tower, built in the 15th century, includes within its walls the vaults of the Frangipani fortress, the scene of an act of treachery which has rendered the name of that family infamous in Italian history. In 1268, after the battle of Tagliacozzo, the young Conradin, the last of the house of Hohenstaufen, took refuge here. Jacopo Frangipani, who was then lord of Astura, seized the royal fugitive and betrayed him into the hands of Charles d'Anjou, by whom he was babarously executed in the Piazza del Mercato at Naples.

Beyond Astura is the river of the same name, mentioned by Pliny, now the Fiume Conca, descending from Velletri, and one of the largest streams between the Tiber and the Garigliano. Below the tower are the remains of the ancient mole, constructed, like that of Antium, upon open arches. About 3 m. inland to the N. is a good Roman tomb in opus reticulatum; it is called *Il Torraccio*, and probably stood on the side of the highway which led from Astura to Tres Tabernæ, the modern Cisterna; it has been supposed to be the place of sepulture of Tullia, who died at Astura, whose name and memory are so often alluded to in the letters of the great orator to Atticus. 4 m. beyond Astura is the Torre di Foce Verde, where the Moscarello stream empties itself into the sea; from which extends parallel to the coast, and only separated from it by a narrow strip of sanddowns, the lake of Fogliano, communicating with the sea at the tower of the same name, and celebrated for its extensive fisheries of sea-basse, grey mullet, and eels, to the amount of 12,000 lbs. annually. This lake, nearly 12 m. long, is succeeded by another, the Lago di Caprolace, and 4 m. farther by a third, the Lago di S. Paolo, which extends to the base of the Circæan promontory, where it communicates with the sea at Torre Paola, the site of the ancient Portus Circæus. From Torre Paola the path follows the N. base of the Circæan promontory for 5 m. to Torre Otevola, from which it runs along the shore, crossing the Fiume Sisto and the Portatore, the latter the outfall of the Ufens and Amasenus, before reaching Terracina. Travellers who intend to proceed southward will probably be indisposed to traverse the succession of sandy dunes and pestilent swamps which spread between the sea and the forests of the Pontine marshes along a coast-line of 24 m.: they may therefore embark at Astura for Terracina, visiting the Circæan promontory on their way. For a description of that classical headland, and of Terracina, see the *Handbook for Southern Italy*, Route 140.

Excursion to the Etruscan Cities of Cære, Tarquinii, Vulci, Tuscania, &c.

We shall conclude our account of the environs of Rome with a sketch of a series of excursions to the sites of those cities of ancient Etruria which have not been noticed in the *Handbook of Central Italy* (see Rte. 105). Civita Vecchia may be considered the central point for the traveller during these excursions. We have reserved our account of these sites for this place, because it seldom happens that travellers, on arriving at that port, and particularly if they are about to visit Rome for the first time, are prepared to make so long a digression from their route. They would also, in many instances, enter upon the tour without that preliminary information so necessary to appreciate the antiquities. A visit to the Museo Gregoriano, and to the other Etruscan collections in the capital, will prepare the tourist for this excursion more completely than any descriptions in books, and render the journey much more interesting.

The tourist who has explored the country from Florence to Rome by Siena (Routes 105 and 107) will have visited Volterra, one of the most interesting Etruscan cities in Central Italy; and may have made an excursion from Viterbo to the cavern-sepulchres of Castel d'Asso,

Norchia, and Bieda, and have explored Sutri and Veii on the same route. On the road from Florence by Perugia he will have had an opportunity of examining the walls of Cortona, the Etruscan remains at Perugia, and the ruins of the fortified city of Falerii near Civita Castellana. If he has traversed the central road from Perugia to Montefiascone by Città della Pieve and Orvieto, he will have examined the remains at Chiusi, the capital of Porsenna. These cities are better known and more accessible than those we are about to describe, but they are not more interesting or instructive. The sites which may be made the object of an excursion from Rome are *Cære* and *Pyrgos*, lying near the road to Civita Vecchia; and those situated between Civita Vecchia and Viterbo, viz. *Turquinii*, *Vulci*, *Tuscania*, &c. If the traveller should not have visited Viterbo, he can do so on his return to Rome, exploring Bieda, Norchia, Castel d'Asso, Sutri, and Veii. As many of these places have no inns, the traveller should endeavour to furnish himself with introductions at Rome either to the resident proprietors, or to the learned persons who have laboured in illustrating their respective localities, and are always ready to extend their assistance to strangers. It is scarcely less necessary to carry a small stock of provisions, particularly if he intends to make any digressions from the more frequented roads. Those persons who have either not had time or opportunity to study the Etruscan collections at Rome will derive every information from Mr. Dennis's 'Cities and Cemeteries of Etruria,' which is a real Handbook to ancient Etruria; and from Canina's 'Etruria Maritima nella dizione Pontificia,' in folio, which, although too bulky to carry, ought to be consulted before setting out on this interesting excursion. Mrs. Hamilton Gray's 'Tour to the Sepulchres of Etruria' will also convey useful information on a region to which she was the first to call the attention of English travellers in more recent times. The two first works contain valuable maps and plans which add greatly to their utility.

The road from Rome to Civita Vecchia is described under Rte. 100 in the *Handbook of Central Italy*. Those who are disposed to linger by the way can make Cervetri, Palo, or Civita Vecchia the resting-place for the first night: it is, however, since the opening of the rly., easy to proceed from Rome to Corneto in a day without sleeping at Civita Vecchia. The first Etruscan antiquities which occur are at *Monterone*, a mile before reaching Palo, where some remarkable tumuli, opened in 1838 by the late duchess of Sermoneta, may be examined: they have been noticed in our description of the road from Civita Vecchia to Rome (Rte. 100).

Cervetri

(Agylla, Cære), 27 m. from Rome.

[The best mode of visiting Cervetri, and which can be done in a day from Rome, will be—by rly. to Palo in an hour, and from there to Cervetri in a light vehicle to be easily obtained by writing beforehand (there is a daily post conveyance for letters) to Cervetri, to the Corriere della Posta, Benedetti Girolamo, or to the innkeeper Rosati when the party is large. The mail-cart, a gig on springs, leaves the Palo stat. on the arrival of the first trains from Rome and Civita Vecchia, and can accommodate two persons; and Rosati has a convenient calèche which he will send to Palo. By these means visitors leaving Rome in the morning will reach Cervetri about 9 A.M., have time to see everything of interest, and to return to Palo for the evening trains proceeding to Rome and Civita Vecchia. The pedestrian who does not fear a walk across the fields of less than 4 m. may reach Cervetri in about an hour; 4 hours will suffice to visit much that is worth seeing, so that the traveller can perform the whole excursion without fatigue, even in a winter's day, and get back to Rome by the evening train for dinner. Persons proceeding on horseback from Rome will find a

bridle-path about 1 m. beyond Palidoro, on the old post-road, passing through extensive plantations belonging to Prince Torlonia. On arriving at Cervetri it will be well to procure horses or donkeys, or, what will be still better, to write a few days beforehand to Passegieri, the local guide, or Rosati, to be in attendance with them. The best mode of seeing everything will be to commence by taking the road leading to Monte Cucco, which skirts the Augustinian convent, traversing the site of Cære in its greatest length to the *Porta Coperta*, passing on rt. the Roman theatre and the recent excavations near it; from the Porta Coperta descending to the *Buffalareccia*, near which are the best preserved portions of the City Walls; and then ascending a ravine lined with sepulchres to the N.E. extremity of the Necropolis or Banditaccia; then visiting the different tombs on it, and returning to Cervetri to lunch. This first part of the excursion will require 3 or 4 hrs.; the second 2½ to 3: examining the Regolini-Galassi tomb, descending into the ravine of the Vaccina to the Grotta di Campana, to the Monte Abetone and the recent excavations on the Monte Padulo, and then to the Grotta di Torlonia, which is about 4 m. from the village.]

Inn: the house of Pacifico Rosati, a vetturino, clean beds (where even a not over fastidious lady could lodge—*F. W. G.*, Feb. 1859), and obliging people; but travellers had better carry their own provisions. The best guide to the tombs was Flavio Passegieri, a tobacconist in the Piazza, who keeps the keys of the locked tombs; he is, however, rather old, but his son Giovanni is an active and intelligent one (two clean-looking beds can also be obtained at Passegieri's house—*Duke of St. A.*, 1859). Should the P.'s be out of the way, Benedetti the corriero, or the local director (*Capo Scavatore*) of Sig. Calabresi's excavations, will prove good guides. The road to Cervetri, which is now excellent, turns off from the post-road 2 m. beyond Palo, about ¼ m. after crossing the Vaccina stream, and is practicable for carriages. Cervetri is the representative of a city whose antiquity carries us even beyond the Etruscans, to a period more than 13 centuries anterior to our era. It is the Agylla of the Pelasgi and the Cære of the Etruscans, and is celebrated as the capital of Mezentius when Æneas arrived in Italy. In regard to its ancient names, Herodotus, and the Greek writers before the Augustan age, call it Agylla, and the Latin Cære, except when the poets introduce the more ancient name for the sake of the metre. The Agylla of the Greeks was founded by the Pelasgi in conjunction with the aborigines, if it had not been previously founded by the Siculi. Dionysius mentions it as one of the chief cities of Etruria in the time of Tarquinius Priscus, and says that it changed its name when subdued by the Etruscans. Strabo, however, tells us (lib. v. c. ii.) that the new name was derived from the salutation χαιρε, with which the Lydians on their invasion were hailed from the walls by the Pelasgi. From its wealth and importance it became one of the 12 cities of the Etruscan League; and Strabo mentions it as the only city of Etruria whose inhabitants abstained from piracy from a strong sense of justice. When Rome was invaded by the Gauls, Cære afforded an asylum to the vestal virgins, who were sent there for safety with the sacred fire; and it is supposed that the Romans were first initiated in the mysteries of the Etruscan worship by the priests of Cære, a circumstance from which antiquaries have derived the etymology of the word ceremony (*cæremonia*). In the time of Augustus the town had lost nearly all its importance; and Strabo says that in his day it had preserved scarcely any vestige of its ancient splendour. It appears, however, from inscriptions, and especially from a remarkable one preserved in the Museum at Naples, that Cære obtained a great celebrity in the time of Trajan for its mineral waters, called the Aquæ Cæretanæ: they are still frequented under the name of the Bagni di Sasso, about 4 m. W. of the modern Cervetri. In the middle ages the town was the seat of a bishopric as late as

the 11th century, when it had considerably declined. It appears to have remained in comparative obscurity until the beginning of the 13th, when the new settlement of *Ceri Nuovo* was founded, and the name of *Cerveteri (Cære Vetus)* was applied to the ancient locality. At this time it belonged to the Bonaventura or Venturini family, from whom it passed to the Orsinis. It was sold by them in 1674 to the Ruspoli family, in whose possession it still remains. The description of Virgil, who tells us that Mezentius led 1000 men from it to the assistance of Turnus, is still applicable to the locality :—

"Haud procul hinc saxo incolitur fundata vetusto
Urbis Agyllinæ sedes; ubi Lydia quondam
Gens, bello præclara, jugis insedit Etruscis.
Hanc multos florentem annos rex deinde superbo
Imperio sævis tenuit Mezentius armis."
Æn. viii. 478.

It stands on a long strip of table-land, surrounded on all sides, except towards the W., by precipices of coarse red volcanic tufa, called Neffro by the inhabitants, which are not less in some places than 50 feet in height. Two streams run through these ravines, the Vaccina and that of the Madonna de' Canneti, which unite below the town. On the western side an artificial cutting completed the natural strength of its position. The modern village is supposed to occupy the site of the ancient Acropolis: it is a poor place of 210 Inhab., with a mediæval gate, and remains of towers of a castle, and a large palace belonging to the Ruspoli family, the head of which derives his feudal title of prince of Cervetri from it. The city of Cære was not less than 4 or 5 m. in circuit, and covered the whole table-land to the E. of the point on which Cervetri is built, between Monte Abetone and the hill of the Necropolis. The Venturinis and Orsinis surrounded it with fortifications, of large blocks of tufa taken from the ancient walls, which are of rectangular masonry; some rare remains of these latter are still visible on the side of the ravine of La Buffalareccia opposite the Necropolis. 8 of the gates may be traced, with 2 roads leading to them; one paved in the direction of Veii, the other to Pyrgos, the port of Cære, the modern Santa Severa. The hill of the Necropolis, now called *La Banditaccia*, is separated from the town by a deep ravine in which runs a small stream called the Ruscello della Madonna de' Canneti; its surface is excavated into pits and caverns; and in its cliffs are ranges of tombs. There are no architectural façades to the tombs, but several of those on the Banditaccia are surmounted by tumuli or pyramids, the base of which generally consists of a circular portion, cut out in the solid tufa of the hill, beneath which are the sepulchral chambers, varied in style and form, to which a long passage descending from the surface leads. In 1829 the attention of antiquaries was directed to the sepulchres of this Necropolis, by the number of curious remains which were brought to light by the researches of Monsignore Regolini, the archpriest of the town, and by General Galassi. The remarkable tomb which bears their joint names, and which will be noticed presently, was discovered in 1836; several others of very great, and in some respects unique, interest, were opened in 1845, and a still larger number in 1846. We shall briefly notice the most remarkable, referring for greater details to Mr. Dennis' work, describing more in detail those discovered since that gentleman's visit to Cervetri, beginning with those on the hill of the Banditaccia :—1. The first is a large square one with a flat roof, supported by 2 square fluted pilasters, and rows of niches for bodies both in the walls and in the benches which surround them; at the extremity is an inner chamber, with a couch for two bodies; this tomb, being considerably beneath the surface, is approached by a flight of more than 20 steps. 2. A tomb of 2 chambers, communicating with each other by a small door, and remarkable for an arm-chair cut out of the rock, by the side of one of the sepulchral couches. It is sometimes called, from this circumstance, the *Grotta della Sedia*, though there are other tombs which have an equal right

to the name. 3. *Tomb of the Tarquins*, discovered in 1846, a sepulchre of 2 chambers and 2 stories; the outer and upper one leading by a flight of steps to the second and larger one, called by the peasantry, from the number of the inscriptions, the "Grotta delle Iscrizioni." This chamber is 35 feet square, with 2 square pillars in the centre, upon one of which is a shield, and is surrounded by double benches. The upper portions of its walls are hollowed into oblong niches for the dead, and in the centre of the roof is a square aperture communicating with the surface. On different parts of the walls and sepulchral couches the name of Tarquin, or Tarchnas, occurs nearly 40 times, thus confirming the Etruscan origin of that celebrated family. 4. Tomb called the *Grotta delle Sedie e Scudi*, from containing 2 arm-chairs and footstools carved out of the rock, and shields in relief on the wall above them, as well as over the sepulchral couches on the sides. The form of this tomb is that of an ancient house, consisting of a vestibule containing the seats, out of which open 2 sepulchral chambers. 5. *Grotta del Triclinio*, discovered by Marchese Campana in 1846, a single chamber, with a broad bench of rock for the dead It contains bas-reliefs of a wild boar and a panther on each side of the entrance, and its walls are painted with representations of a banqueting scene, which have so greatly suffered from damp as to be now nearly effaced. The few heads which are still visible are very beautiful, and Greek in their character. 6. A tomb of great antiquity, with rude paintings of men and parti-coloured animals, stags, lions, rams, &c. 7. *La Grotta dei Pilastri*, called by the guides *della Bella Architettura*. It consists of 2 chambers—the outer one having the roof supported by 2 pilasters, the inner one raised with a couch for 2 bodies. A good flight of steps leads to this tomb from the surface. 8. Near the latter, *La Grotta delle Urne*, a tomb with painted couches, containing 3 large urns or sarcophagi of white marble; one of them in the form of a house or temple, with tiled roof, and the other 2 having on their lids recumbent figures, with lions and sphinxes at the corners; the drapery of the figures and the style of execution show high antiquity. These urns contained human corpses; the recumbent figures on both are of men, one lying on his side and both crowned with wreaths of flowers: being in statuary marble instead of alabaster, as once supposed, is very remarkable; on each side of the entrance are rude representations of Hippocampi. 9. A tomb divided into 3 portions by fluted pillars with richly carved capitals; at the end of the central portion is a deep recess approached by a flight of steps, in which is a sepulchral couch cut into the rock, with painted cushions at its head. 10. *Tomb of the Bas-reliefs*. This is now, perhaps, the most interesting tomb about Cervetri, and was discovered in 1850 by Campana, at the N.E. extremity of the Banditaccia; like all the other sepulchres of this locality, it is entered by a flight of steps descending between walls of massive masonry, consisting of large blocks of volcanic tufa. The sepulchral chamber, which is single, is an oblong square, having 3 niches on each side, except on that by which we enter, where there are only two, one on each side of the door; the roof is finely divided into 4 compartments, terminating in an obtuse angle, as in some Gothic vaults, and supported by 2 square pilasters, the whole cut out in the tufa; 5 of the 8 sides of these pillars are covered with bas-reliefs representing sacrificial instruments, hatchets, knives, daggers, *skewers* bound together, long Etruscan trumpets *pituci* or *litui*, the singular twisted rods seen in the processions on the Etruscan paintings of Corneto; a warrior's travelling-bag, very like a modern one, with a disk attached to it; a double-hinged door-post, a bronze vessel resembling a Chinese gong, a club attached to a cord similar to the weapon used by the Roman butchers of the present day in killing cattle, a tally of circular dies on their string, a cat playing with a mouse, and a dog with a lizard; a goose, one of the emblems of Proser-

pine; Etruscan vases sculptured in relief as hung on nails, &c.: the whole evidently intended to represent objects belonging to the dead, instead of the objects themselves being left. Over the door are two short-horned bulls' heads, with wreaths, and on the architrave over one of the neighbouring couches a flat dish, exactly the shape of those used by the Italian butchers carrying meat to their customers; and on the jambs of the door circular Etruscan trumpets. On the lateral niches lay the bodies of the dead, the heads reposing on a stone pillow, the red painting of which still remains; on each were found the bronze armour and helmet of the deceased. In the centre and back of the chamber is a couch, on which lay two corpses, with a singular bas-relief beneath of Mantus or the Etruscan Cerberus, with a figure holding in one hand a serpent, and in the other what resembles a steering-oar on one side, and on the frieze above two busts of male bearded figures, one unfortunately mutilated. On the freize which joins the wall to the roof and over the couches are representations of military implements, circular shields, helmets, swords, daggers, ocreæ, painted in red and in yellow. All these curious bas-reliefs, so correct in their delineation of the objects intended to be represented, are partly cut out of the tufa in which the chamber is excavated, and partly in stucco; they were all painted, several still retaining their colours. Upon one of the pillars supporting the roof is an oblong space or tablet with several parallel lines resembling a picture-frame, on which probably was an inscription. The floor is raised on the the sides, and is divided off into oblong compartments; on each of these compartments lay a skeleton; in the centre is a deeper floor. The door, like most of those at Cevetri, is of the Egyptian form, wide below and narrowing upwards. When the tomb was opened skeletons of warriors were found in all the niches covered with their armour, which has been removed to the Campana Museum: the name of MATVNAS, engraved in the Etruscan character, which was found here, was probably that of the family to which this most interesting hypogeum belonged.* 11. *The Regolini - Galassi* Tomb, discovered in 1836 by the Prelate and General whose names it bears; it is on the hill S. of the town, and situated in a field, at a short distance on the rt. of the road from Palo, and is supposed to have been originally surmounted by an immense pyramidal mound, the base of which was surrounded by a wall with sepulchral chambers for persons of inferior rank. It is a narrow chamber, 60 feet long, with sides and roof vaulted in the form of a pointed arch with an horizontal lintel or top, and so formed by gradually hewing away the horizontal courses of blocks of masonry (the lower part being cut out of the rock of the hill) to a smooth surface, as we see at Arpino and other Pelasgic cities, thus showing an antiquity prior to the introduction of the circular arch. This long vaulted chamber was divided into 2 portions by a wall. In the outer one were found a bronze bier; a 4-wheeled car of bronze, supposed to have been the funereal one; a small bronze tray on 4 wheels, considered to be an incense-burner; an iron altar on a tripod; several bronze shields, beautifully embossed; some arrows; 2 caldrons on tripods; several bronze vessels suspended from a recess in the roof by bronze nails; and numerous earthenware figures, the Lares of the deceased. On the wall which closed to a certain height the inner chamber, probably separting it from the outer one, were found attached several vessels of silver; from the vault and sides were suspended bronze ones, some bearing the name of "Larthia;" and on the floor, without bier or sarcophagus, lay the most marvellous collection of gold ornaments discovered in a single tomb in modern times, and evidently occupying the spots where they had fallen when the body they once adorned had crumbled to dust. The

* Very good representations of this tomb have been given by Sir G. Wilkinson; less accurate ones by M. Noel Desvergers in his 'Etrurie et Etrusques.' Paris, 1864.

richness and abundance of these beautiful specimens of gold ornaments have suggested the probability that the occupant of the chamber was a person of high rank. All the jewellery, bronzes, vases, &c., discovered in this tomb have been removed to Rome, and now form the most interesting objects in the Gregorian Museum at the Vatican. Opening on either side into the outer chamber are two oval cells; in that on the l. were found several bronze vessels, and in the opposite one small cinerary urns and figures in terracotta. The great outer chamber of the Regolini-Galassi tomb contained probably the body of a warrior, the inner one that of a lady of high rank; the lateral oval cells are probably of a later period; indeed, some antiquaries suppose that the inner chamber was the original sepulchre, and the outer one a mere vestibule belonging to it, which was subsequently used as a burying-place. There is nothing now remaining for the traveller to examine but the remarkable architecture of the chambers. The discovery of this tomb has led to a great deal of antiquarian speculation: Canina considers that it is at least 3000 years old, or about coeval with the Trojan war; and that, like the circular tombs at Tarquinii and the Cucumella at Vulci, it was erected in honour of a chief slain in battle. 12. About a mile from this tomb, on the S.-western side of Monte Abetone, which is supposed to be the site of the Grove of Sylvanus, celebrated by Virgil, is a very interesting tomb, opened by Marquis Campana in 1850, and kept under lock and key, in order to preserve its furniture and fittings exactly as they were discovered. The sepulchral chamber is divided in 3 compartments by pilasters: on the roof of the first is the singular faulight ornament which always indicates a high antiquity; in the second are 2 sepulchral couches in the solid rock, on which still lay until lately the skulls of their 2 occupants, and the black dust into which the bodies have crumbled: some earthen pans and jars complete the furniture; in the third, on a bench of rock, are several vases of various sizes. The walls are covered with stucco reliefs, warlike implements, and others used in sacrificial ceremonies. 13. Tomb of the *Vestibulo Rotondo*, on the Monte d'Oro, a circular chamber reached by a descending flight of steps, out of which opens an oblong one supported by pillars and having 2 sepulchral niches on the sides; the fan-form vault of this inner chamber is remarkable. 14. A mile from this tomb, on the Monte Padula, in a spot difficult of access, is another surmounted by ruins of a square tumulus, and reached by a passage formed of converging blocks. It consists of a vestibule, on each side of which opens a sepulchral chamber with 2 couches; of a large central hall, in which are 2 couches and a chair cut out of the rock; and of an inner chamber of smaller dimensions. In the larger one with two couches were found the bones of a horse, probably laid here beside the warrior who occupied the neighbouring couch. 15. Not far from the latter another tomb, also covered by remains of a tumulus, is called the *Grotta Torlonia*. It is approached by a long passage in the hill-side, terminating in a vestibule, now open to the surface, with pilasters of Greek character; beneath this the sepulchral vault is entered by a flight of steps. Like many of the other sepulchres we have described, it is divided into 2 chambers, the first or largest of which contains no less than 54 sepulchral couches. Though it had evidently been plundered in past ages, even of its vases, the skeletons, when it was opened a few years back, were found on these couches, but they soon crumbled into dust under exposure to the atmosphere. The inner or terminal chamber has a single place for 2 bodies.

Several sepulchres were opened by Sig. Calabresi on the Banditaccia, near the *Porta Coperta*, and the Bufolareccia, in 1859 and 1860, but without finding any remarkable works of art. Other excavations are now in progress by the same gentleman on Monte Padula, where some good bronzes were

dug out in May, 1861. Nearly all the fine vases, bronzes, and jewellery by Sig. Calabrese and others discovered of late years at Cervetri, are now in Sig. Castellani's collection at Rome.

Ceri Nuovo, a hamlet of 70 souls, is picturesquely situated on a hill of tufa, 3 m. E. of Cervetri. It was founded, as we have remarked above, in the 13th century. In the contests of the Roman barons it was a place of some strength, and was for a brief period subject to Cola di Rienzo. In the 15th century it belonged to the Orsinis of Anguillara, who built there a new fortress in 1470. It afterwards passed to the Cesis, Borromeos, Odescalchis, and Torlonias. There are some tombs in its vicinity, but they contain nothing to call for a detailed description.

The site of *Pyrgos*, the ancient port and arsenal of Cære, is placed by antiquaries at Santa Severa, upon the coast, and on the l. of the railway to Civita Vecchia. (See *Handbook of Central Italy*, Rte. 100.)

Corneto (Tarquinii),

12 miles from Civita Vecchia, where light carriages can be hired for the excursion; the fare for one with 2 horses to go and return will be 3 scudi. There is also a diligence in the morning on the arrival of the first railway train from Rome, arriving at Corneto about 9·35 A.M., on its way to Toscanella and Viterbo. ("I hired a carriage with 2 horses, which took me to Corneto, where I slept, then to Toscanella, and back to Corneto, in all nearly 3 days, for 7½ scudi, good roads everywhere." —*C. Perkins*, April, 1865.) The road, which is generally good, follows the coast-line for about 2 m., and then strikes more inland. The country it traverses is chiefly covered with myrtles and lentiscus. The road crossess the Mignone little more than midway between the 2 towns, and proceeds almost in a straight line to Corneto. On the coast, to the l., between the mouths of the Mignone and the Marta, is Porto Clementino, the high tower near which is a conspicuous object. The wooded hills on the rt. of the road abound in wild boars, which afford excellent sport during the winter.

Corneto (Inns: there is an inn at the Palazzaccio, improved of late, with a fair Trattoria on the ground-floor; it was formerly the palace of Card. Vitelleschi, and will be hereafter noticed for its architecture; but the tourist who wishes to spend a few days here will find more comfortable quarters in every respect at the Casa Moirano, with very obliging people), an episcopal city of about 4000 Inhab., rose in the middle ages from the ruins of the Etruscan Tarquinii, whose site is about 1½ m. from it. It was made a city by Eugenius IV. in 1432, and is surrounded by picturesque battlemented walls and towers, which belong probably to a still earlier period. The first bishop of Tarquinii was Apulejus, A.D. 465, but after the death of the fourth occupant the see was transferred to Corneto, which must therefore have been a place of some consequence before the close of the 6th century. It was remarkable during the struggles of the Guelphs and Ghibelines for its attachment to the popes, and was the place near which Gregory XI. landed when he brought back the Holy See from Avignon to Rome. The city stands on a hill overlooking the Mediterranean, and from all parts of the coast it is a picturesque and imposing object. The old Gothic cathedral of the 12th century, called S. Maria di Castello, was so seriously injured by lightning in 1810 that it is now abandoned: it is remarkable for a doorway with a round arch formerly covered with mosaics, on each side of which are some Latin inscriptions, recording the names of the bishops of Tarquinii. There is a curious pulpit of 1209, made, as stated on an inscription, by Giov. de Guido, Civis Romano, with sculptures in a very rude style, especially of lions at the foot of the stairs leading to it. The tabernacle over the high altar, bearing the date of 1060,

must have been brought here from some other ch. In the aisle, forming a step, is a marble slab, inscribed with the words "Larth. Velchas Thuicesu," in Etruscan characters. The sculptured Ambo is a good work of the 13th century, with the name of its author upon it. The lofty tower was formerly surmounted by 4 statues of horses which were found among the ruins of Tarquinii, and placed at the angles of the campanile. Many of the houses and churches of Corneto are ornamented with marbles and columns from the ancient city, and are at the same time interesting as affording good examples of Italian Gothic. The large palace of Cardinal Vitelleschi, now the inn called the Palazzaccio, presents fine and characteristic details of the domestic Gothic of the 15th century. The Palazzo Comunale contains some frescoes illustrative of the history of Corneto, among which is one tracing the origin of the city to the ancient Corytus, an assumption of antiquity to which Corneto has no kind of pretension. Among the private palaces may be mentioned the P. Bruschi, with its charming gardens; many of the antiquities formerly here, however, have been sold. The upper garden, with its cypress grove, in which have been placed several Etruscan sarcophagi, is a very striking point from the extensive view it commands over the sea, the Promontory of Argentaro, the southern islands of the Tuscan Archipelago, and the shores of the Mediterranean. The P. Falzacappa contains a small museum of antiquities found in the neighbourhood; and Sig. Pianciani possesses some specimens of Etruscan sculptures recently discovered. The Fratelli Bruschi are dealers in Etruscan vases, scarabæi, and bronzes. The ch. of one of the convents of nuns contained the remains of the mother of Napoleon, and Cardinal Fesch, who died at Rome, until they were removed to Ajaccio, in Corsica, a few years since. The modern town occupies the western extremity of an elevated plateau, the necropolis of the Etruscan city.

The site of *Tarquinii* is about 1½ m. from the modern city, by a road practicable only on foot or horseback. It occupies a flat table-land still called Turchina, and is surrounded by precipices throughout nearly its entire circuit, and encirled, as most Etruscan cities were, by two torrents, the Albuen and Sarriva, which unite before emptying themselves into the Marta. At the extremities of the hill were formerly two towers called la Civitella and la Castellina; on the site of the latter is a deserted convent. The hill on which it stands was probably the arx or citadel of the Etruscan city. Nothing now remains of the ancient and once magnificent city but some foundations of buildings at the highest part of the hill, consisting of parallelograms of soft stone, in the massive style of Etruscan masonry, a fragment of the city wall over an ancient arch on the N. side, and a tomb sunk in the rock beneath the surface like a cellar, and affording an unique exception to the Etruscan custom of burying their dead beyond the city walls. The position of 7 gates may be recognised: from that on the S. side a paved road leads to Montarozzi, the Necropolis. Tarquinii was the religious, if not the political metropolis of ancient Etruria. It was founded nearly 1200 years before the Christian era by Tarchon, who assisted Æneas against Turnus. Demaratus of Corinth, who settled here about B.C. 658, introduced many of the arts and customs of Greece, and married a lady of the city. His eldest son, a *Lucumo* or prince, at the suggestion of his wife *Tanaquil*, when he migrated to Rome, assumed the name of Tarquinius Priscus. The fact is interesting, not only in reference to the early history of Rome, but because the names of Lucumo and Tanaquil are of frequent occurrence in inscriptions found among the sepulchres.

A deep and broad valley, through which runs the Sarriva torrent, separates the rocky hill of Turchina from that of Montarozzi, the ancient Necropolis. This hill is one of the most instructive sites of Etruria. Its surface is covered with an extraordinary collection of tumuli, amounting to many hundreds, exclusive of the painted

tombs, which are invariably sunk beneath the surface. A few years ago the tumuli were comparatively perfect, but they have now mostly disappeared, and the uneven surface presents only a number of shapeless mounds overgrown with shrubs, or the open pits leading to the painted sepulchres. It is from these tombs that the Etruscan student has derived the greater part of his acquaintance with the religious customs, the games, and the costumes, of one of the most extraordinary nations of ancient Europe. The first discoveries were made here in the last centy., by Mr. Byres, an Englishman residing at Rome; and most of the objects discovered were sent to England, either to the British Museum or to private collections. The excavations were not pursued on a systematic plan, until Lucien Buonaparte purchased the principalities of Canino and Musignano, and gave an impulse to the work by his own interesting researches. The great discoverer about Corneto has been Signor Avvolta, who considers that the Necropolis extended over 16 square m., and conjectures, from the 2000 tombs which have been opened in recent years, that their total number could not have been less than 2,000,000. Of the tumuli on the surface of the Monterozzi, nearly all which are perfect enough to be examined appear to have had a circular base of masonry surmounted by a cone of earth. One of the most interesting now visible is known as the "Mausoleo," and is built of hewn blocks of travertine nearly 2 feet in length. The interior is worthy of examination on account of its vaulted roof terminating in a square head. Among these tumuli in 1823 Signor Avvolta discovered the virgin tomb which first directed the attention of European archæologists to Corneto. On digging into the tumulus for stones to mend a road, he broke into the sepulchre of an Etruscan Lucumo or prince. "I beheld," he says, "a warrior stretched on a couch of rock, and in a few minutes I saw him vanish, as it were, under my eyes, for, as the atmosphere entered the sepulchre, the armour, thoroughly oxidised, crumbled away into most minute particles; so that in a short time scarcely a vestige of what I had seen was left on the couch. Such was my astonishment, that it were impossible to express the effect upon my mind produced by this sight; but I can safely assert that it was the happiest moment of my life." Of the objects found in the tomb, the bronze lance and javelins were rusted into one mass; and the golden crown was so fragile that all but a small portion, which passed into the hands of Lord Kinnaird, perished on its way to Rome. It would be out of place in a work of this kind if we were to describe in detail the objects which have been discovered in the other tombs: most of them have passed into the great museums of Europe, or into private collections, and many have been already noticed in our account of the Etruscan museums at Rome. Even the tombs, if their names be not changed by the different ciceroni, are not always shown to travellers in the same order, so that the student must necessarily depend more upon the intelligence of his local cicerone than upon any descriptions in books. The principal painted tombs, however, are kept locked up by order of government, and the custode who holds the keys, Agápito Aldanesi, in the Piazza Angelica, shows them to travellers in the following order. It is almost unnecessary to say that he who wishes to obtain more than a passing knowledge of the tombs must visit them after having studied the description of the locality in Canina's 'Etruria Maritima,' or upon the spot with Mr. Dennis's volume in his hand. Leaving Corneto by the Porta Clementina, and following the Strada di Montarozzi, one of the first tombs is the—1. *Grotta Querciola*, discovered in 1831, the largest and most magnificent of all the tombs of Tarquinii, although now extremely injured by damp, &c. The subjects of the paintings, which are quite Greek in their character, are a love-scene and banquet, with groups of dancers, horsemen, games, boar-hunts, &c. Copies of these paintings are preserved in the Gregorian Museum of

the Vatican, and a coloured engraving of them is given in Mrs. Gray's work, though she has mistaken their meaning. II.—*Grotta del Triclinio*, or *Tomba Marzi*, discovered in 1830, a fine chamber with a vaulted roof: it derives its name from the brilliant and lifelike paintings on the walls, in which several male and female figures are seen reclining on couches at a funeral banquet. The costumes and the arrangement of the tables, &c., form a valuable illustration of Etruscan manners. On one of the walls is a representation of a dance, in which the arms and hands appear as if playing castanets. Copies of these paintings are also preserved in the Gregorian Museum, and in the Etruscan room of the British Museum. III.—*Grotta del Morto*, discovered in 1832, a small tomb, remarkable for a painting representing a girl and a lad laying out the dead body of an old man, while 2 men standing by appear to be manifesting their sorrow by frantic gestures. Over the woman's head is the name "Thananeil," over the old man's is the name "Thanarsaia," and over the third man is the name "Euel." The costumes are rich and very interesting, and the whole scene, though perfectly simple in its character and Egyptian in style and execution, is extremely touching. The other paintings represent the funeral dances and other ceremonies. This is now, perhaps, the most injured of all the tombs, the paintings all but effaced by water getting in. Copies of the principal subjects are preserved in the Gregorian Museum of the Vatican, and in the British Museum, the originals have nearly disappeared; an engraving of them is found in Mrs. Gray's book, though the colouring is incorrectly given. IV. *Grotta del Tifone*, or *de' Pompei*, discovered in 1832 (now the most interesting to be visited), one of the largest tombs, with a roof supported by a square pillar, bearing on 2 of its sides the figure of the typhon, or angel of death, from which it takes its name. The sides of the chamber have 3 ledges, one over the other, on which several sarcophagi still remain, with recumbent figures on the lids. Two of them are Roman with Latin inscriptions, supposed to be those of persons descended from the ancient Etruscan family of Pompus, the *stirps* probably of the Roman family of Pompeius. The typhon represented here is a winged figure, with extended arms, supporting a cornice with his hands, the lower extremities terminating in serpents. On the rt. wall is one of the most remarkable paintings at Tarquinii, a procession of souls with good and evil genii, the tallest figure being nearly 6 ft. in height, and all the others as large as life. This procession is almost the counterpart of one of the bas-reliefs at Norchia. The twisted rods which are so remarkable in those sculptures are here again seen in the hands of many of the figures, thus evidently denoting their funeral import. Mrs. Gray has given a representation of this subject in her work, but it has suffered greatly since her drawing was made. The evil genius, or the Etruscan Charon, is black, with his head wreathed with serpents; he holds an enormous hammer in one hand, and the other, which terminates in a claw, is fastened on the shoulder of a youth: a female figure, still bearing marks of great beauty, and evidently representing the spirit of the deceased, follows, attended by another evil genius with a serpent twined around his head. Over the head of the youth are inscribed the words, "Laris Pumpus Arnthal Clan Cechase," or Lars Pompeius, the son of Aruns. V.—*Grotta del Cardinale*, first discovered in 1699, rediscovered in 1760 by our countryman Mr. Byres, reopened in 1780 by Cardinal Garampi, and made known by Micali in 1808. This tomb is the largest known; it consists of a single chamber, 54 ft. on each side, with a roof supported on 4 square pillars, ornamented with medallions. It appears to have been left unfinished: the outlines of the figures on the walls may still be traced, but the colours have disappeared. The most interesting groups are those on the frieze, representing the good and evil spirits in the act of drawing in a car the soul of a deceased person to judgment: they are engraved in Mrs.

Gray's book; and Mr. Byres's drawings of them, made when they were almost in their original condition, were published in London by Messrs. Colnaghi in 1842, under the title of "Hypogæi." The evil genii are painted black, with their hair standing on end, and with black buskins; most of them carry hammers in their hands. This painting is extremely curious, and it is much to be regretted that it has been seriously damaged of late years. The five following tombs are near the E. extremity of the Necropolis, about 2 m. from the Porta Clementina. VI.—*Grotta delle Bighe*, discovered in 1827 by Baron Stackelberg, a single chamber, with a vaulted roof, painted white, black, red, and blue, with ivy-wreaths: over the door are panthers and geese. The walls are covered with paintings in the purest style of Greek art, arranged in 2 compartments. On the lower one, on the rt. wall, is a group of dancers; in the upper one are seen the bigæ, or two-horse chariots, making preparations for a race. On the l. wall, in the lower compartment, is another group of dancers; in the upper one are various gymnastic sports, gladiators preparing for the contest, and serpent-charmers. On the wall, opposite the door, the lower division has a representation of the funeral banquet, with figures crowned with myrtle; above is another series of games, wrestling, leaping, &c., all highly curious as studies of costume and manners. Copies of these pictures are preserved in the Gregorian Museum of the Vatican and in the British Museum. VII.—*Grotta del Mare*, a small tomb of 2 chambers, with 4 sea-horses on the pediment of the outer one, 2 on each side of a large shell. VIII.—*Grotta del Barone*, or *Grotta Kestner*, discovered by Baron Stackelberg and Chev. Kestner in 1827; remarkable for some very brilliant and interesting paintings of horsemen preparing for the race, and of the competitors receiving chaplets as their prizes from a female; the whole designed and executed in a style more resembling the Egyptian or the archaic Greek than any other examples at Tarquinii. Over the door are some sea-horses and dolphins. IX.—*Grotta Francesca*, or the *Grotta Giustiniani*, discovered by Chev. Kestner in 1833, once covered with brilliant paintings, representing the sports and dances observed at the Etruscan funerals; but they are gradually disappearing under the effects of damp and exposure to the atmosphere. Among the figures still visible are a dancing girl of uncommon grace and elegance of action, with a costume perfectly modern in its character; and 2 others, of lifelike attitude, playing the castanets and the double pipes. X.—*Grotta della Scrofa Nera*, the most inaccessible of the group here described, so called from a painting representing with singular spirit and freedom the hunt of a black wild sow by two huntsmen and several dogs. Below the pediment containing this hunt is the representation of a banquet which is continued along the adjoining wall. Most of the figures are obliterated or imperfect; but enough remains, both of them and of the furniture of the apartment, to show that the paintings belong to a period of Etruscan art when the Egyptian style had been discarded for the freer and more flowing outline of the Greek.* XI.—*Grotta delle Iscrizioni*, discovered in 1827, one of the most interesting of the series: over the door are 2 panthers, and in each angle of the pediment is a recumbent fawn with a goose at his feet. In the opposite pediment are 2 lions, 2 deer, and 2 panthers, all particoloured. On the rt. of the entrance is a group of 2 figures, one representing an old man holding a forked rod, the other a boy about to lay a fish upon a low stool, or altar, as it is considered by those who suppose the old man to be the god of chastity, and the whole scene to represent a sacrifice to him. On the l. wall are 2 men playing at dice at a hollow table, 2 men boxing with the cestus, and 2 wrestlers.

* The paintings in this tomb have greatly suffered from the negligence of the persons sent from Rome to copy them a few years ago on the part of the government, by driving nails to support their tracing-paper into the most beautiful parts of the groups—a system which has more contributed towards the destruction of the paintings at Corneto than the effects of the atmosphere, and which has been repeated in almost all the tombs where copies were taken.

A false door in the wall separates these from a procession of 4 horsemen and numerous attendants on foot, with dogs, &c., who appear to have just returned from a race; the forms of the horses surpass anything ever imagined by a modern horse-breeder. A bacchic dance fills the next space, with dancers and numerous attendants bearing vases and wine-jugs; and beyond the second false door the space is occupied by a bearded figure, attended by a slave bearing boughs of trees in his hand. These paintings, by their hard outline and exaggerated details, bear evidence of their high antiquity, and are probably the oldest which are now accessible in this locality. Almost all the figures are naked or nearly so, and almost every one of them bears an inscription; but although the letters are still legible, the meaning of the words is either altogether unknown, or a matter of conjecture. Copies of the paintings are preserved in the Museo Gregoriano of the Vatican, and in the British Museum.

About a mile from Corneto, a little on the rt. of the road to Viterbo, is a most interesting tomb, called La Mercareccia, cut out of the rock, and originally decorated with pilasters and friezes, with figures of lions, bears, sphinxes, and human victims. The interior of the outer chamber of this tomb, now scarcely accessible, which shows that it was the last home of some Etruscan great man, was covered with bas-reliefs representing on the frieze combats of wild beasts, and on the wall below figures of men and horses nearly as large as life. This very interesting example of the internal sculptures of Etruscan sepulchres has been unfortunately allowed to fall into ruin: and the principal figures have been so much injured by the shepherds who for years have used the tomb as a sheepfold, that most of the figures are obliterated. The drawings of our countryman Mr. Byres have however preserved to us the outlines of these sculptures, and of the paintings which covered the walls of the inner chamber. The roof terminates in a perpendicular shaft 20 feet deep, which communicates with the plain above, and originally formed, no doubt, one of the entrances to it.

In the neighbouring cliffs are several caverns of enormous size, their roofs supported by huge pillars hewn out of the rock. Whether these excavations were used as cavern temples by the Etruscans, or were merely quarries from which they derived the stone for the building of Tarquinii, they are curious and well deserving of a visit.

Graviscæ, the port of Tarquinii, situated at the mouth of the Marta; the site is still marked by some remains of massive masonry.

The roads leading from Corneto to Ponte della Badia, the site of Vulci, and to Toscanella, the ancient Tuscania, are practicable only for light carriages; so that in this, as in many other excursions in the neighbourhood of Rome, the traveller who visits the district on horseback will be much less impeded than those who are encumbered with a carriage unsuited to the roads of the country. Those who cannot ride had better provide themselves with a light gig or *carritella* at Civita Vecchia.

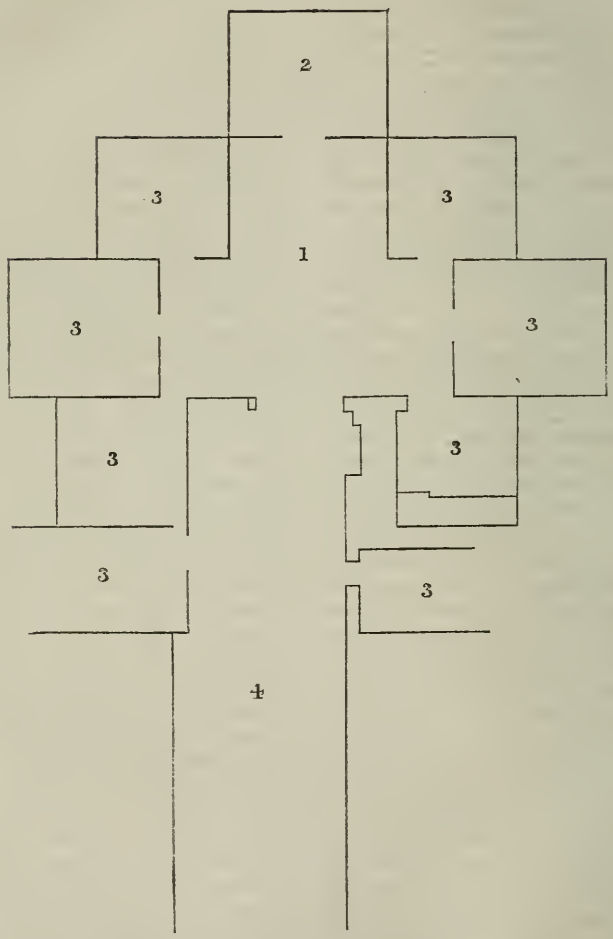
There is now a very fair road from Corneto to Bracciano, passing near La Tolfa, which will enable the tourist to return to the capital by a different route, visiting several interesting sites on the way. The distance to Bracciano, where there is a very fair inn, is 22 m. Between Bracciano and Rome he can visit Galera, and may have time enough to see Veii, by making a diversion from La Storta (see p. 420).

PONTE DELLA BADIA (VULCI).

Travellers who visit Vulci had better make Montalto their head-quarters, where there is a Locanda (Cesarini's), although a very miserable affair, as they will find no accommodation in the castle at the Ponte della Badia, which besides swarms with vermin, and is desolated by malaria after the middle of

June. Canino is also dangerous from malaria during the summer months. At Montalto they must also supply themselves with provisions, as none are to be obtained elsewhere. Vulci is 18 m. N.W. of Corneto. [It would be advisable to obtain an order from Prince Torlonia, and write beforehand to his agent, who lives at Musignano or Canino, to send a person with the keys of the tombs to meet the visitor at Ponte della Badia: by this means time and possible disappointment will be saved.] The road follows that from Civita Vecchia to Leghorn (described in Rte. 83 of *Handbook of Central Italy*) as far as Montalto, when a branch road of 6 or 7 m., practicable for light carriages, strikes inland to the Ponte della Badia, and the castle which adjoins it. This castle, a fortress of the middle ages, with towers and battlements, forms a picturesque object as it is approached. It is situated on a precipice above the l. bank of the Fiora, which is still spanned by the magnificent bridge, partly Etruscan and partly Roman, from which it derives its name. It is now garrisoned by a few soldiers and custom-house officers, being one of the frontier stations of the Papal States. The bridge, which seems to form part of the fortress, spans the ravine with a colossal arch, about 115 feet above the river. The piers of the bridge are built of masses of red tufa, without cement, and are evidently Etruscan; the masonry which encases them, and the travertine arch above, are as clearly Roman; so that we may at once regard the bridge as a Roman work on Etruscan piers. The width of the bridge is 10 feet, and the parapets are so high as to shut out the prospect on all sides: in one of these parapets is a channel which served for the passage of an aqueduct, the waters of which, in ages long gone by, oozed through the masonry and formed enormous masses of stalactites, which still overhang the side of the bridge above the smaller arch on the rt. bank. Beyond the bridge, a plateau of 2 m. in circuit, but elevated above the rt. bank of the Fiora, was the site of ancient Vulci, a city destroyed by Titus Coruncanius after the fall of Tarquinii; it is still known as the Piano di Volci or di Voce: scarcely any ancient remains are now visible, and of those there are very few fragments which are not Roman, and some of as late a date as the time of Constantine. The Necropolis of Vulci occupied the table-land on both banks of the Fiora; that on the l. is supposed to have been connected with the city by one or more bridges, but the remains of one only are visible, at a spot called "Il Pelago." The first excavations were made here in 1828, and in the course of a few months Lucien Buonaparte brought to light, within a space of about 4 acres, no less than 2000 vases and numerous other Etruscan specimens. The brothers Campanari, and others who had land in the neighbourhood, soon joined in the search, and from that time Vulci has been an inexhaustible mine of Etruscan art, contributing wealth to the proprietors, and enriching the museums of London, Paris, St. Petersburg, Munich, and Berlin. The tombs at Vulci are, with one exception, beneath the surface of the soil. So great has been the mercenary character of the excavators that scarcely a tomb has been opened for years which has not been filled up with earth as soon as it had been rifled of its contents, and, when those contents have not appeared to the excavator to possess a money value, they have been wantonly destroyed. It is, therefore, hardly surprising that there is only one tomb now accessible in the Necropolis on the side of the Ponte della Badia, the "Grotta del Sole e della Luna," a very curious one of 8 chambers, with moulded ceilings and panels on the walls, all cut in the rock. Near this was situated the first painted tomb discovered at Vulci, now entirely destroyed, but the paintings of which are fortunately preserved by copies in the British Museum, and in the Museo Gregoriano at the Vatican. Not far from this was the tumulus opened by Campanari in 1835, and in which he

found the skeleton of a warrior with his helmet on his head, his ring on his finger, and his bronze shield still hanging beside him on the wall. An adjoining chamber, in which were found some beautiful vases, was evidently the tomb of the warrior's wife. In another near this was found the skeleton of a child surrounded by its toys. In the Necropolis on the other side or E. of the river more than 6000 tombs have been opened, and yet there is hardly one which has been left open. In the middle of the plain, however, is the remarkable tumulus called "La Cucumella," 50 feet high, and about 700 feet in circumference, which was opened by Lucien Buonaparte in 1829: the mound was encircled by a wall of massive blocks. Above this wall were discovered some small sepulchral chambers, and on the centre of the mound were 2 towers about 40 feet high, one square, the other circular, having several sphinxes and fabulous animals on their summits, while, at their base, a long passage guarded by sphinxes led to 2 small chambers of massive masonry, containing some fragments of bronze and gold, and bearing evident proofs that they had been already rifled. A fantastic restoration of this tomb, with a square and 2 round towers, has been given in M. Noel Desverger's 'Etrurie et Etrusques.' From a painting existing in the Villa at Musignano. The great central sepulchral chamber, from that author's description, appears not yet to have been discovered. Near this tumulus is a small low one called La Rotonda, walled round with a single course of stone, in which some very beautiful vases were discovered; and beyond another called the Cucumelletta, which was opened in 1832, and found to contain 5 chambers. In that part of the Necropolis of Vulci, west of the Ponte Sodo, called Polledrara, was opened the extraordinary tomb, in which a bronze effigy of an Etrusean lady, and a marble figure of another, with Egyptian vases and ostrich-eggs painted with Egyptian sphinxes, Egyptian alabaster figures, and ointment-pots in the form of Isis, a bone spoon, 2 bronze cars, and other objects of the highest interest, were found. After being long suspended, the excavations at Vulci were resumed in 1857 by the late Signor François and a society of antiquarians, when some curious and untouched sepulchres were discovered. One of these, on the height above the Fiora, and near the *Ponte Rotto*, is remarkable: it is about 200 yards from the Cucumella, and is approached by a subterranean road and gallery 100 ft. long, opening into a vestibule containing graves of children. The principal sepulchral chamber opening out of this has a pyramidal roof: in it were found several sarcophagi, urns, &c., whilst the walls were covered with paintings in a purely Etruscan style—a rare circumstance amongst the sepulchres at Vulci: one on l. hand wall representing Achilles sacrificing to the manes of Patroclus, where we see 3 youths or captives bound conducted by Ajax, the son of Oileus, to the principal immolator, Achilles; near whom stand a hideous Charon, a winged Iris, a figure with flowing hair supposed to represent the shade of Patroclus, having the word HINTHIAL in Etruscan characters above and AGAMEMNON. Another painting shows us Ajax and Cassandra at the altar of Minerva. On each side of one of the doors two venerable figures beneath palm trees of Nestor and Phœnix, with their names, and near them two warriors who have transfixed each other with their swords, perhaps Eteocles and Polynices. On the wall opposite the sacrifice to Patroclus is a purely Etruscan scene, a military sacrifice. In one corner are figures of Mastarna, the Servius Tullius of the Romans, cutting the bonds that bound the hands of Celès Vebenna. There are several other paintings, nearly all accompanied with Etruscan inscriptions, and above an elaborate frieze painted with imaginary animals, such as griffins, sphinxes, the Etruscan Cerberus, and panthers, bulls, deer, and horses devouring each other. When first discovered the co-



Sketch of a subterranean Tomb near the Fiora at Vulci, discovered in 1857.

1. Central chamber, with paintings.
2. Sepulchral chamber behind.
3, 3, 3. Sepulchral crypts.
4. Long passage leading to tomb.

lours of these extraordinary paintings were most brilliant and admirably preserved.* Out of the central chamber open on each side 6 smaller crypts, and beyond another central chamber; on the sides of which are the paintings of the sacrifice to Patroclus. In the centre of this inner chamber is a sepulchral urn with bas-reliefs of a human figure on two of its sides, and behind it several amphoræ, which probably contained ashes, with Greek names and inscriptions on the handles. This most interesting tomb has been again momentarily walled up, until copies have been made of the paintings, which when last seen were still in excellent preservation, retaining all their brilliancy of colour. Several specimens of elaborately worked Etruscan jewellery were also found in this Hypogæum, which are now in the Louvre. Some tombs have been recently opened on the sides of the cliff overlooking the Fiora, and it is probable that others would be discovered on removing the luxuriant vegetation which conceals their entrances. Of the many thousands of beautiful vases which have been brought to light at Vulci, every museum in Europe contains so many examples that it is unnecessary to particularize them further than to say that by far the greater part of them are of Greek workmanship, and many bear the same artists' names which are seen on those of Campania and Magna Græcia.

* Most of the paintings have been given, although not doing them justice, in M. Noel Desverger's work above cited, and better still in the 'Monumenti Inediti,' vol. ii., and 'Bulletino' (1663) of the Roman Instituto Archeologico.

MUSIGNANO.

In proceeding from Ponte della Badia to Toscanella, the traveller should pay a visit to this interesting château, once the favourite residence of Lucien Buonaparte. The château, formed out of a Franciscan convent, is a plain and unpretending building, and was formerly remarkable for its museum of antiquities found on the site of Vulci, and interesting as a specimen of an estate arranged with taste and farmed with great skill by a man of distinguished taste and acquirements. Of late years it has not been inhabited, and the beautiful gardens, laid out with great taste by the late dowager princess of Canino, are allowed to be overgrown with weeds and fall into decay. Musignano was purchased by Lucien Buonaparte in the pontificate of Pius VII., and constituted, with Canino, the joint principality from which he derived his title as a Roman prince; it now belongs to Prince Torlonia, by whom it was purchased on the return of the descendants of Lucien to France, in 1854.

The village of *Canino* presents no object of interest beyond sepulchral excavations in the cliff on which it stands. There is a "Locanda" in the village, but it is both miserable and dirty. In the parish ch. is a monument by Pampaloni, of Florence, raised to Lucien Buonaparte by his children; he died at Viterbo, and, as well as his 2nd wife, is buried here.

Canino, Musignano, and Ponte della Badia may be visited without any kind of danger from malaria in the months of April, May, Nov., and Dec.

At a short distance from Canino rises the mountain of the same name (1380 ft. above the sea), like an island in the midst of the great plain of the Fiora. Like Soracte, it is formed of secondary limestone, and the surrounding Maremma of volcanic dejections, similar in age and nature to those of the Roman Campagna. Physically and geologically, therefore, the peak which towers over the Fiora is in every respect similar to its more classical neighbour on the banks of the Tiber. An excursion to the summit will well repay the fatigue of an ascent. The panoramic view from it is very extensive. Near the S. base of the mountain are some ruins of baths and dwellings of the Roman period, probably belonging to a villa of the time of the early Cæsars.

Toscanella (Tuscania).

Toscanella is 15 m. from Vulci, 17 from Corneto, 16 from Montefiascone, 18 from Viterbo, and 18 from Vetralla. It has a population of 1726 Inhab. From Canino, Vulci, Corneto, and Viterbo, the road is practicable for the carriages of the country. There is a small inn kept by Pandolfini, which is tolerably clean and moderate, but the traveller should endeavour to provide himself with introductions to some resident family in the town. If we visit it from Corneto, the journey will occupy from 3 to 4 hours by a good carriage road. Leaving Corneto, the road descends into the valley of the Marta, which it crosses and follows for some miles, winding round the base of the hill on which the town is built. It then enters on a dreary country, which offers no attraction until the picturesque mediæval towers and battlemented walls of Toscanella burst upon the view. A large chamber in the rock, near which the road passes between the two towns, supplied many antiquities to the British Museum. The foundation of Tuscania is attributed by some authorities to Ascanius, the son of Æneas, but its early history is involved in the general obscurity which hangs over so many cities of Etruria. The modern name is traced to the beginning of the 14th century, when Toscanella, from its commanding position on a hill overlooking the plain, was a place of considerable strength. Nothing can be more picturesque than the appearance of the town, surrounded by its walls and towers, which carry the mind back to the middle ages, when it was one of the strongholds of Francesco Sforza, and sustained many a siege in the eventful struggles of that period.

The hill of San Pietro, which is outside the modern town, was most probably included within the walls of the ancient city, and in all probability was its Arx. The summit is still surmounted by some square double towers of mediæval masonry, constituting very striking objects from all parts of the surrounding country. Very little now remains of the ancient city beyond substructions and sewers, and some reticulated work of Roman times. In the valley beneath, the ruins of a circus were discovered a few years back. On the height of San Pietro is situated the *Cathedral*, dedicated to St. Peter, a very interesting edifice in the earliest Italian Gothic style: it is supposed to date from the 9th or 10th cent., and is built of fragments of ancient buildings: the great doorway has a rich round-headed arch, with a rose window and arcaded galleries above, the whole enriched with some very curious sculptures of the Trinity, angels, saints, men, devils, chimæras, beasts, birds, and reptiles of extraordinary variety and of most grotesque expression. The interior was once covered with frescoes, but they have nearly disappeared, from damp and neglect. The columns which support the roof were evidently taken from ancient buildings. The font rests on a Pagan altar. From the nave a flight of steps leads to the high altar, beneath which is a crypt, a curious fragment of mediæval architecture. Its 28 marble columns seem to have been collected from all kinds of buildings, Roman as well as Etruscan. It is supposed to occupy the site of a Roman bath, the latter built on the foundations of an Etruscan temple. Near the cathedral is the ch. of Sta. Maria, decorated on the outside with fantastic sculptures similar to those of the cathedral: it is supposed to be a centy. older than S. Pietro. There is a large fresco of the Last Judgment at the end of the apse, probably of the 14th centy., and a good altar-piece of Virgin and Child, of the Siennese school. The ch. of S. Maria also contains a curious pulpit in the same style as that S. Maria di Castello at Corneto, and probably of the same period (13th centy.) Beyond these ecclesiastical edifices there is nothing of any interest in

Toscanella, except the house and garden of the Campanari family, known throughout Europe as having been among the first and most successful labourers in the field of Etruscan exploration. Signor Campanari's residence is one of the most interesting in the town, and contains some valuable tombs and other treasures discovered in the excavations. Many of these are not so easily removable as the lighter articles, which speedily find purchasers, and therefore they may now be almost considered as permanent fixtures on the premises. The garden is unique in character and arrangement; sarcophagi, with full-length portrait figures of every variety and of every age upon their lids, are scattered here and there among the shrubs and trees; and in one part of the garden is the fac-simile of a tomb which Signor Campanari opened in 1839, constructed on the exact model as to size and arrangement, and containing 10 of the 27 urns and other articles found in the original sepulchre. The figures on these sarcophagi, of both males and females, are in recumbent attitudes; they hold goblets in their hands, and form together a family banquet of the dead. As a large portion of the treasures discovered by the Campanari have found their way to the Gregorian Museum, we need not more particularly describe them here. On the heights opposite Toscanella, and in the cliffs of the ravines around it, we may still trace the site of the ancient Necropolis. The most interesting tomb accessible is that called the Grotta della Regina, of late years much injured, a large irregular chamber with 2 massive columns supporting the roof, and remarkable for its labyrinth, a passage cut in the rock and communicating from one wall of the tomb to the other. Most of the Etruscan tombs at Toscanella are beneath the surface like those at Vulci. Sig. Valery, an apothecary, has a large assortment of bronzes, vases, scarabæi, &c., for sale; his prices are high, but he will stand beating down.

No traveller who has not visited from some other point the extraordinary cavern-tombs of Sovana should leave Toscanella and its neighbourhood without extending his excursion to that locality. Before, however, we notice Sovana and some other Etruscan sites which must be passed on the way, it may be as well to mention, for the information of those who desire to proceed to Viterbo, that a good road from Toscanella leads direct to that city, about 4 hours' drive. On leaving Toscanella the road winds up a valley filled with ancient tombs, excavated in the rocky precipices like those which occur so abundantly in all the valleys of this district. From some parts of the road the 4 Etruscan cities of Corneto, Toscanella, Viterbo, and Montefiascone are visible at the same time, and form one of the most striking panoramas of the journey. At about two-thirds of our way between Toscanella and Viterbo, but 2 m. on rt. of the road, is Castel d'Asso, with its cavern-sepulchres. The traveller may visit them without difficulty *en route*, but it will perhaps be more desirable to proceed direct to Viterbo, and make Castel d'Asso the object of a separate excursion from that town: in fact, the tourist may advantageously make Viterbo (where there is now a good inn, *La Posta*, but make your bargain beforehand!!) his head-quarters for a day or two, and explore the many interesting objects in the town and neighbourhood. They are fully noticed in the *Handbook of Central Italy* (Rte. 101). 3 m. before arriving at Viterbo the road passes about ½ m. from the sulphureous baths of i Bullicami on rt.

Sovana (Suana).

As this place lies beyond the Roman frontier, the traveller had better have his passport *viséd* before leaving Rome, or at Civita Vecchia, particularly if he intend to prolong his tour to Cosa and Orbetello. The road is practicable for the light carriages of the

country, but is more suited to the horseman or pedestrian. The distances are—from Toscanella to Ischia, 14 m.; from Ischia to Farnese, 3 m.; from Farnese to Pitigliano, 12 m.; from Pitigliano to Sovana 2½ m.; making together 31½ m.: but these will probably be increased by a detour to Castro. At Ischia the traveller may obtain accommodation at the Casa Farolfi; at Farnese there is a small osteria; at Pitigliano, which he must make his head-quarters, he will find most obliging and excellent treatment at the Casa Bertocci; at Sovana there is no accommodation. All the places we have mentioned occupy Etruscan sites, though their ancient names are either unknown or objects of conjecture. *Ischia* stands on a tongue of land between deep ravines, the sides of which are full of tombs. *Farnese* is in a similar position, and is supposed to occupy the site of Maternum, a station on the Via Clodia: it contains a palace belonging to Prince Chigi. *Castro*, which gave a Ducal title to the ex-king of Naples, as descendant from the Farnese family, 7 m. W. of Farnese, also occupies an Etruscan site, supposed by many to be that of Stalonia, on a tongue of land near the Olpeta torrent, 2 m. above its junction with the Fiora, surrounded by ravines deeper and gloomier than any others in this district; but the town is a wilderness, having been levelled to the ground by Innocent X., as a punishment for the supposed murder of the bishop of the see by one of the dukes of Farnese. *Pitigliano* stands, like the towns we have described, on a tongue of land separated from the neighbouring plain by deep chasms, the sides of which are filled with tombs and columbaria. Near one of the gates, called the Porta di Sotto, are some fine fragments of the city wall, 8 courses high, and in the best style of Etruscan masonry. On a height above the town, called the Poggio Strozzoni, are some traces of a villa of the counts Orsini, with which the peasantry associate many a romantic tale: 2 recumbent figures hewn in the rock are still called by them "Orlando and his wife." The scenery about Pitigliano is extremely fine, and would afford occupation to the sketchers for days together, particularly in the neighbourhood of the Cascatella. Another place of even greater natural beauty, but lying about 5 m. off the route we have laid down, ascending the ravine of the Lente, is *Sorano*, an Etruscan site, the name of which is lost; it abounds in scenery of the grandest character. There is no inn there, but refreshments may be obtained at the Casa Farfanti, though there are no beds which the traveller will willingly occupy. 3 m. from Pitigliano, as we have already stated, is the village of *Sovana*, occupying the site of the Roman city of SUANA, almost deserted in the summer season from malaria. In 1843 this remote and almost unknown village acquired celebrity by the discoveries of our countryman Mr. Ainsley, who found in the ravines around it a series of sculptured tombs more varied in their character and more beautiful in their details than any which had hitherto been known throughout Etruria. The present town, with a population reduced by malaria to less than 100, was so important a place in the middle ages that it sustained a siege against Frederick II., and its mediæval castle, with its machicolated battlements, is still standing. Sovana was the birthplace of Gregory VII. (Hildebrand), and is still the seat of a bishop, though the malaria gives the prelate a sufficient excuse for non-residence. Travellers who have time at their disposal should take care, for this reason, to visit the locality in the winter or spring months, when they can do so without danger. Before exploring the ravines it will be desirable to obtain some person from the village to act as guide, as the passages are in many cases intricate and dangerous: the bishop's *preposto* will probably give the best information as to persons qualified for this duty. The first and most remarkable tomb

discovered by Mr. Ainsley is called "La Fontana." It is hewn in the tufa rock, and is 17 feet wide by 17 high, the last 7 feet being occupied by the pediment. This pediment rests on a projecting frieze, below which is a recessed arch nearly 10 feet high, with an inscription carved on the inner wall, and buttresses on each side, which probably supported figures. The pediment is filled with an alto-relievo of a marine deity, with huge fishes' tails in the centre, having a male genius winged on either side. The design and execution of these figures prove that they belong to a late period of Etruscan art, and as no such monument has been found in any other part of the country it may fairly be considered unique. Near this is a long line of rock-hewn tombs, differing from those observed in the other valleys of Etruria, in the purely Egyptian character of their outline and mouldings, though the doors and inscriptions are Etruscan. On the opposite side of the ravine is another very remarkable tomb, called by the peasantry the "Grotta Pola," hewn out of the tufa in the form of the portico of a temple. The single column which remains and the pilaster behind it are fluted, and the capitals are formed of foliage which somewhat resembles the Corinthian: Mr. Ainsley considers that they have human heads in the middle of each face, the whole of which retains traces of red colour. The pediment has lost its sculptures, if any such ever existed in it, but the part of the soffit which remains is still decorated with medallions. From the traces of art on the adjoining rocks, Mr. Ainsley concludes that the portico formed a part of a much larger monument, forming "an union of objects of architectural grandeur not to be seen in any other part of Etruria." Many other tombs of interest are found in the same line of cliff, but the most remarkable are a series of tombs hewn into the forms of houses, presenting the most perfect characteristics of the domestic architecture of the Etruscans. Nearly every monument has its inscription, carved, not on the cornice, but within the moulded doorway. Altogether it is impossible to imagine any spot which offers a more fertile field for the archæologist or the explorer.

SATURNIA.

About 8 m. beyond Sovana is the site of Saturnia, which presents us with archæological attractions differing from those of every other site we have described. Independently of its interest to the antiquary as one of the 4 cities which Dionysius describes as having been built by the aborigines, Saturnia is a place which every artist and lover of natural beauty will be rejoiced to visit. It is impossible to conceive anything more delightful than the scenery with which it is surrounded, or more rich in colour and effect than the valley of the Albegna, with its numberless tributary streams. The modern village, however, is a wretched place, with less than 50 inhabitants, who are regularly driven away in summer by the malaria. The only house in which the traveller can venture to pass a night is that of the owner of the place, the Marchese Ximenes, whose steward is allowed to receive strangers on terms which are reasonable considering the accommodation he affords.

The traveller who has made Pitigliano his head-quarters in the previous excursions will have 2 ways of reaching Saturnia from that town; the first and most direct is a bridle-path of 12 m. which descends the valley of the Lente, fords the Fiora just above its junction with that stream, and from there crosses the mountains to Saturnia, which is situated on an isolated hill on the l. bank of the Albegna. From Sovana the traveller may proceed to Saturnia without returning to Pitigliano, by another bridle-path of 8 m., which fords the Fiora higher up the valley, ascends thence to S. Martino, and proceeds along the crest of the hills through

Poggio to Saturnia. Those who have reached Pitigliano in a carriage will find an excellent carriage-road of 17 m. from that place to *Manciano*, beautifully situated on a rocky height between the Fiora and the Albegna, crowned with a ruined castle, and commanding a magnificent view over the Tuscan and Papal frontiers. From Manciano another carriage-road leads to *Montemerano*, a town perched upon a rocky hill, the slopes of which are covered with olive-trees. From this place to Saturnia the distance is about 5 miles but the road is not practicable for carriages.

Saturnia, as we have said, is situated on an isolated hill rising abruptly above the l. bank of the Albegna, at a spot where the lofty mountains which bound that stream form a vast amphitheatre around it. From whatever side we approach it, the mediæval fortifications which have been built upon the ruins of the ancient walls render it a conspicuous and imposing object. These fortifications are now in ruins, and effectually conceal all but 3 or 4 fragments of the ancient masonry. The most perfect and interesting of these are seen on either side of the Porta Romana, where they present a fine example of polygonal architecture; the blocks are of travertine, and are fitted together with a precision which is the more remarkable when the hard nature of the material is considered. The Roman pavement of the Via Clodia, which passed through this gate from Rome, is still visible at the gateway, and for a considerable distance beyond it. Four other Roman roads are traceable in other directions, which appear to have led to Rusellæ, Siena, Chiusi, and Cosa; the latter is particularly visible as it sweeps down the valley of the Albegna. A few hundred yards westward of the Porta Romana is a square mass of travertine about 15 feet in height, which has been hewn into form upon the spot, and slightly ornamented with architectural mouldings and pilasters. At one end are the remains of steps leading to the summit, on which are seen, sunk in the rocky surface, 3 parallel graves, or sarcophagi, if we may so term them; but nothing remains to show by what means they were covered. Within the walls there is scarcely anything of antiquarian interest; a large enclosure called the Bagno Secco, about 50 feet square, has been taken, as its name implies, for a Roman bath: and in the modern village, which still preserves the name of the aboriginal city, are some antiquities of Roman times, a pilaster with a fluted column attached, an altar bearing the name of Marcus Aurelius, another said to bear the name of Antoninus Pius, and some inscriptions, which only serve to show the existence of a Roman colony.

The Necropolis of Saturnia is situated 2 m. from the city, in the low ground on the rt bank of the Albegna, at a spot called by the peasantry the Pian di Palma. The tombs, which are there found in great abundance, are of ruder construction than any which are now known in Etruria, and are altogether unlike those which have been discovered in other Italian cities, whether Pelasgic or Etruscan. They bear a striking resemblance to the Druidical cromlechs of Devonshire and Cornwall. These tombs are mere cells or chambers very slightly sunk beneath the surface; their length being from 8 to 18 feet, their width somewhat less, and their height from 5 to 6 feet. Two of the sides are lined with large upright and unwrought slabs of stone, upon which is laid a covering, consisting either of one enormous slab slightly inclined, as if to carry off the rain, or of two equally rude and massive slabs laid together so as to form a gable roof. In some cases the interior is divided into 2 or even 3 compartments by a central stone or stones, which serve also to sustain the superincumbent mass. Many of the tombs are approached by a passage 10 or 12 feet in length, lined also with rough stones, and there is no doubt that they were covered by tumuli. Nothing has been discovered at present in this necropolis to connect it with

the Etruscans. When, therefore, we consider the antiquity assigned to Saturnia by Dionysius, and find it corroborated by the fact that it bears the most ancient name which was given to Italy, we cannot hesitate in regarding these tombs as the work of the aborigines.

From Saturnia the traveller will, in all probability, return to Pitigliano, or proceed through Montemerano, Marciano, and Marcigliana, to the station at Albenga, and from there to Orbetello. If he take the former route, it may be useful to mention that Pitigliano is 18 m. distant from the high road to Rome at Acquapendente: if he pursue the latter, he will find Montemerano 22 m. from Albenga and 27 from Orbetello, which is fully described in our account of the road from Leghorn to Civita Vecchia, *Handbook of Central Italy*, Rte. 83.

Cosa, Vetulonia, Rusellæ, Populonia, and Volterra.

The tourist who has advanced to the Tuscan frontier from the side of Rome, in search of the Etruscan antiquities, should extend his tour along the road between Civita Vecchia and Leghorn. Before reaching Orbetello he will find Ansedonia, marking the site of Cosa; in the neighbourhood of Magliano, the site of Vetulonia; not far from Grosseto he can visit the massive walls of Rusellæ; near Piombino he will be able to explore what remains of Populonia; and from Cecina he may proceed by rail to Volterra, thus completing in one series of excursions from Rome a visit to every important site of Maritime Etruria. Returning from Volterra to Rome, by the way of Siena, he can make a détour to Chiusi, visiting the Etruscan sites in its vicinity, Sarteano, Cetona, and even Perugia, and afterwards proceed through Città della Pieve to Orvieto, Montefiascone, and Viterbo. From Viterbo he can visit Castel d'Asso, Norchia, Bieda, and Sutri; and if disposed to conclude his exploration of Etruscan cities, he may proceed from Monterosi to Civita Castellana, and examine the sites of the 2 Falerii, taking Veii on his return to Rome. All these places are fully noticed in the *Handbook for Central Italy*, under Rtes. 83, 97, 105, and 107.

RIDES AND EXCURSIONS ON HORSEBACK IN THE VICINITY OF ROME.

As there are few more agreeable pastimes for our countrymen during the Roman season than equestrian excursions in the environs of the city, it may be useful before closing our description of the region in the centre of which Rome is situated to give a few sketch riding itineraries, within a moderate distance, and for which we are mainly indebted to a friend, one of the most experienced of our countrymen in the highways and byways of the Campagna.

Under the head of General Information (p. xvii) we have mentioned how horses are to be obtained: they are in general good for the purpose, accustomed to this kind of exercise, and capable of following the hounds. The average hire of a serviceable animal is 40 scudi a month, with a gratuity at the rate of 1 paul a-day to the stableman, who will usually have to lead it to and from the rendezvous near the gates.

A good *riding* map of the country near the capital is still a *desideratum*. The best will be that of the French Dépôt de la Guerre, or, still better, that recently published by the Roman government in 9 sheets, which has most of the by-ways, and all the farms, with their names, on it (p. xli); but the scale of both (about 1 inch to a mile) is not sufficiently large to admit of many

of the paths being marked on them, and especially of the farm-buildings or *tenute*, the most important landmarks and guides for the rider. The former map of the Roman Censo (1839) in two sheets, and that of General Moltke published at Berlin (to be procured at Spithöver's), will supply some of these defects, but they only embrace the portion of the Campagna within 8 m. of the city.

In order to get on the Campagna, where a gallop can alone be had with any kind of enjoyment, it will be necessary to proceed along the high roads or through lanes for 2 or 3 m. beyond the gates (the riding through the latter being in general good, soft, and free from the dust—in every way preferable to that on the high roads); and even here, owing to advancing cultivation, enclosures are becoming every day more general. These enclosures, bearing the local name of *Staționate*, consist of strong wooden open fences, higher than the common five-bar gate, and, however practicable for an English hunter, can seldom be attempted by the hired steeds from the Roman livery stables. During the winter these fences have generally open spaces left in them through which the equestrian can pass, but as the spring approaches the fields are closed for wheat and meadow land, so that a passage can only be obtained by applying to the labourers or peasants on the farms. Instead of forcing his way by detaching the bars, the rider will do well to go round, if he cannot obtain a passage by a bribe of half a paul, as otherwise he might subject himself to an action for trespass, the laws at Rome on breaking through fences being very severe.

There are two annoyances to which the excursionist is at times exposed in the Campagna—attacks from shepherd's dogs, and being pursued by horned cattle. The shepherd's dog in the environs of Rome when alone is a shy and almost cowardly animal, but when in packs, as is the case when large flocks of sheep descend during the winter to pasture in the Campagna, he often becomes a ferocious and dangerous brute. It is chiefly from the cows during the calving season, May, that there is risk to pedestrians from cattle, and at that season they ought to be avoided, especially in the pasture-lands bordering on the Anio and the Tiber, and in the Isola Sacra. They will seldom, however, attack a person on horseback.

A. Excursions from the Porta del Popolo.

Horses to be sent outside the gate.

1. From the Porta del Popolo, follow the city wall on rt., passing the entrance to the Villa Borghese; then taking the first turning on l., follow the lane of the *Tre Madonne* for about ½ a mile, and then turn to the l. until reaching the mineral spring of l'Acqua Cetosa, close to the Tiber. From here there is a good gallop across the meadows to the base of the hill of Antemnæ, crossing the rising ground, or going round its base, until reaching the Via Salara. The fountain of the Acquacetosa may be also reached by the Casino di Papa Giulio, the second turning on rt. outside the Porta del Popolo, crossing the Monte Parioli: or by the second lane on l., following the city wall as far as, and opposite to, the closed Porta Pinciana.

2. From the gate along the road to the Ponte Molle. Then follow the high road, the Via Cassia, to the Aqua Traversa. Before crossing the torrent turn through the gate on the l., pass the farm buildings, and follow a track that leads over the hill to the Monte Mario, returning to Rome by the Porta Angelica, or by the road leading to the Ponte Molle.

3. After passing the Ponte Molle, cross diagonally the Farnesina Meadow, or the Military Exercising Ground on l., and follow a narrow lane that bears on l. to the gate of a *vigna* (vineyard), and through this to another lane which will lead to Via Trionfale, near the chapel of S. Onofrio. Continue beyond this, and on reaching the open country take a track to the l., which will afford a good gallop down to the *Strada di*

Boccea. Follow this road for a mile or two, and turn into the fields to rt. near the farm of *La Porcareccia*, and over the table-land to *La Lucchina;* from there descend to the valley of l'Acqua Traversa, and return to Rome by the Via Cassia and the Ponte Molle.

This ride may be extended farther by continuing along the Strada di Boccea up to *Santa Rufina*, from which turn into the valley of *S. Nicola*, and pass by *Lupo* to *La Lucchina*.

4. Follow the Via Cassia to the Acqua Traversa. Immediately after crossing the little bridge, go through gate on l. into the farm of *La Sepoltura*. In the second field cross the brook to the l., and, instead of passing through the gate at the upper end of the field, follow a path that winds up through the wood upon the rt., and eventually brings you to the Via Trionfale. ½ mile along the road (turning to rt.) is the entrance gate to La Lucchina on l. From here there is good galloping ground to Porcareccia, from which return across the country to S. Onofrio, or by reversing ride A 3.

5. After crossing the Ponte Molle. follow on rt. the Via Flaminia, now an excellent road, for 2 m., as far as the opening of the valley of *La Crescenza:* here turn to l. Fine galloping ground to the head of the valley, where ascend the table-land to rt., and, passing through a gate, take the track to rt., which leads down a rough and stony path into the valley of *La Valchetta;* pass through a gate to the l. At the other end of the field is a ford across the brook, beyond which there is good galloping ground up the valley to *Isola Farnese*. Or the equestrian when arrived at the foot of the precipice may take the path on rt. to the site of Veii, near its citadel or Piazza d'Armi, and from there across the table-land of the ancient city to Isola. Here the party can lunch, and return to Rome, descending the valley of the Cremera to the Via Falminia, 6 m. from Rome. The best mode of performing the latter part of the excursion will be to cross the plateau of Veii from the Molino to the Painted Tomb, and from there to the *Casale di Vaccareccia*, from which a path on the rt. leads down into the valley of the Valchetta near the ford. This will be a ride of 5 or 6 hours.

6. Instead of going as far as Veii, ascend the valley of the Crescenza, and along the table-land overlooking the valley of the Cremera, to the *Arco del Pino*, and regain the high road (Via Cassia) by the farm of *Bon Ricovero*.

7. Ascend the valley of the Crescenza; and instead of going to rt. (as in ride A 5), take a gate to l., cross the brook and over a hill, leaving the farm of Bon Ricovero on rt., as far as the Via Cassia. Follow the latter for ½ m. to rt., and, entering by a gate on l., there is good galloping ground on the heights round the head of the valley of the Acqua Traversa to the Via Trionfale, which follow by Monte Mario, or by the Strada del Pidocchio, along the line of aqueduct to the Porta Angelica. (B 2.)

B. From the Porta Angelica.

Send the horses to the Piazza di S. Pietro, or to the gate.

1. Immediately outside of the Porta Angelica, take the lane on the l. along the brook, which follow up the Val d'Inferno, on the side of which there is good galloping ground. From the head of this valley gain the Via Trionfale beyond Monte Mario, and return by the chapel of S. Onofrio and the valley of the Acqua Traversa (ride A 2). There are some fine views of the dome of St. Peter's during the first part of this excursion.

2. Instead of ascending the Val d'Inferno, continue through the vineyards until reaching the aqueduct. Follow the path which runs parallel to the latter, the *Strada del Pidocchio*, until it joins the Via Trionfale, and return by S. Onofrio as above, or by Monte Mario and the Porta Angelica. There is a better road to the Strada del Pidocchio following the city wall from the Porta Cavalleggieri by the W. bastion of the Vatican.

C. From the Porta Salara.

Send the horses to the Piazza Barberini, the entrance of the Villa Ludovisi, or to the Porta Salara.

1. Leaving the gate, follow the Via Salara, passing on rt. the Villa Albani, to the Ponte Salaro; after crossing which, turn into the first gate on rt.: keep the *lower* track round base of hill, and, after passing through two gates, bear away to the rt. across the *fosso* or torrent, and by a track that winds up the valley reach the *Strada delle Belle Donne*, sometimes called *della Vigna Nuova*. Here turn to the l. and keep along the road till the last paling on rt. is passed; then follow a footpath to rt.; cross the torrent by a ford; proceed over the next hill to a wooden bridge, when turn sharp to rt. over fine galloping ground, which will lead to the farm-buildings of *La Cesarina*, from which a road joins the Via Nomentana about the 5th m. from Rome; following which, cross the Monte Sacro, the Ponte Lomentano, the ch. of S. Agnese on rt., and the Villas Torlonia and Patrizzi on l., and enter the city by the Porta Pia.

Instead of returning direct from the Casale della Cesarina, an hour more will enable the party to visit the Catacombs of San Alessandro.

This ride is often combined with a picnic party to the valley of La Bella Donna.

2. A shorter ride will be, after crossing the Ponte Salaro, to follow the road to Castel Giubeleo, the site of the citadel of Fidenæ; ½ m. beyond which, ascend on rt. the valley of the Allia, or of Sette Bagni, to the Casale of Belle Donne, and return along the *Strada della Vigna Nova* to the Via Nomentana, which it joins near the Ponte Lomentano.

3. Leaving Porta Salara, take first lane on rt. until it crosses the Via Nomentana, opposite to the Villa Torlonia. Follow the wall of the latter on rt. (the *Vicolo della Campagna*), and pass through a small farmyard across the rly. to the farm of Pietralata. After passing the Casale of Pietralata on l., follow upwards the l. bank of the Teverone to Ponte Mammolo; pass the bridge, and, entering the first gate on l., strike across the meadows to the Via Nomentana, and return by that road and the Porta Pia. Or the ride may be prolonged along the Via Nomentana by the Strada delle Vigne Nove, to the l., or Belle Donne, or to the farm of La Cesarina, returning by the routes given under C 1 and 2, but in the reversed order.

D. From the Porta di San Lorenzo.

Send horses to the Piazza Barberini, or Piazza di Termini.

1. Follow the Via di Porta S. Lorenzo, parallel to the Central Rly. Stat., as far as the gate, outside of which take first lane on rt. of road, until it joins that leading from the Porta Maggiore to the Basilica of S. Lorenzo. Follow the latter to the second turning on rt., which leads to the Campagna above the Rly. Pass under the Rly.: a track by the side of which on l. leads to the road to Tivoli. From here, turn to rt. across a bridge, and through the farm of *Il Portonaccio*, across fields to the Via Collatina, or Strada di Lunghezza. Cross this road into fields that bear on the l. to a gate which will lead nearly opposite to the Tor de' Schiavi on the Via Prænestina; hence to Rome by the Porta Maggiore, and the road outside the walls to the Porta S. Lorenzo.

2. On leaving the Porta di S. Lorenzo, take first lane to rt., the *Vicolo di Pratalata*, leaving the Campo Verrano and Public Cemetery on l.; enter the Campagna above the rly., and follow a track to the Via Tiburtina as above; trotting along which for about 1 m., turn to rt. into the fields of *Casale Brucciato*, and work across the Campagna to the Via Collatina, or *Strada di Lunghezza*, a mile on which will lead to the farm-buildings of *Cervaretto* on l. Turn into the fields where the aqueduct goes

underground; gallop across them, leaving Cervaretto on l., and over a stone bridge to *Cervaro;* explore the *Grotte*, as the old quarries are called; return by Cervaretto; turning to the rt. across the fields will lead to the Ponte Mammolo: there is good galloping ground across to Casale Brucciato. Return along the Via Tiburtina to half-way between the Rly. and the ch. of S. Lorenzo, where a lane on the rt. (the Strada Cupa) will lead to the road outside the city wall, at the N.E. angle of the Prætorian Camp.

E. From the Porta Maggiore.

On leaving the gate take the Via Labicana; follow it for about 1 m.; then turn to rt. down a lane which follows along the E. side of the aqueduct to *Porta Furba*, leaving which on l. continue along the path on W. side of the aqueduct, and pass through the farm of *Roma Vecchia*, till the aqueduct runs underground; then bear away to the rt. and cross the Via Appia Nova; or turn to l., and, passing the railroad by the ruins of *Sette Bassi*, strike across to the Via Labicana, and, crossing this, pass on to the Via Prænestina, near the *Tor Tre Teste*, and follow to the N. across the country to the Lunghezza road, and along it on l. to Rome, by the Tor dei Schiavi.

F. From the Porta di S. Giovanni.

Send horses to the Coliseum.

Follow the road outside and round the walls of the city to the Porta S. Sebastiano, and then the Via Appia to the ch. of Domine quo Vadis (p. 357): here take the road on rt., the Strada del Divino Amore, passing by Tor Marancia, Tor Carbone, and la Vigna Murata, to the castellated farm of Castel di Leva, *il Divino Amore*, about 8 m. from Rome, the view of which on S.W. side is picturesque. From here return by Valerano, the Tre Fontane, and the Porta di S. Paolo, a ride of 5 or 6 hours. (There is a great gathering of the peasantry from all the country around at the feast of the Divino Amore in the spring, a very interesting sight.)

G. From the Porta di San Paolo.

1. Follow the high road to the Basilica; turn up a lane opposite to the monastery on l., which leads to *Grotta Perfetta*, and through some fine grass-fields to *La Nunziatella* and *la Vigna Murata*, on the Via Ardeatina, as far as Tor Carbone; cross the road into the fields, and make for the tomb of Cæcilia Metella, on the Via Appia, a landmark always in sight; from here passing along the Circus of Romulus, gain the valley of the Caffarella by the ch. of S. Urbano and the Fountain of Egeria; ride through the farm of La Caffarella to the modern road to Albano, and enter the city by the Porta di San Giovanni.

2. A longer and better ride may be taken, by La Vigna Murata, as in the last, and from there crossing by another Casale di Torricola to the *Casale Rotondo* (tomb of Messalla Corvinus) reach the Albano post-road, leaving the ruins of the villa of the Quintilii on the l., and, when past the Stagionata, strike across the fields and a small stream to the point where the Marcian aqueduct goes underground. There is a fine view from this point, which commands the curved line of the aqueduct looking towards Rome. Recross the stream sharp to the rt. into a track which leads into the high road to Albano, near the Osteria della Tavolata.

3. After passing the Basilica of S. Paolo, continue along the road for ½ m.; take the l. hand road at the bifurcation of the Via Ostiense, which leads to the Tre Fontane, where the churches (p. 183) may be visited. Continue 2 m. to the Acqua Cetosa, and ascend the stream on l. towards the farm-buildings of Tor Pagnotta, and from there to the *Cecchignola*, and across the Campagna to the Via Appia, returning along the latter towards Rome. After crossing the Almo, before reaching the city gate, follow on rt. the line of the Civita Vecchia Railway, through lanes that lead

to the closed Porta Latina, or to the Porta di S. Giovanni. Thence through the city by the road along the inside of walls, passing Sta. Croce in Gerusalemme, the Porta Maggiore, the Porta di S. Lorenzo, and Piazza di Termini.

In addition to the preceding rides of a few hours' duration, longer excursions on horseback can be made :—

Along the Via Cassia and Claudia to Galera and Bracciano, 2 days, including return (p. 429.)

From Rome to Galera by the road of La Boccea, which branches off on rt. from the road to Civita Vecchia at La Madonna del Riposo, 2 m. beyond the Porta Cavalligieri, to La Porcareccia and Santa Rufina ; to Boccea, ascending the valley of the Arone to *Casal Galera* and Galera ; returning by the Osteria Nuova, on the Via Claudia, La Storta, the Via Trionfale, and Monte Mario, to the Porta Angelica,—a long day's ride.

Another and perhaps more agreeable route to Galera, but equally long, will be by the valley of the Acqua Traversa as far as La Lucchina (A 4). After passing La Lucchina, leaving Mazza Lupo on rt., make for S. Nicola ; from here cross a deep ravine immediately below the Casale, which follow downwards for 3 or 4 fields, then strike away to rt. up some fine meadows, at the end of which cross another ravine, and ½ an hour's easy trot brings you to Casale di San Giacomo, from which the ruined town of Galera is about 2 m. distant.

Along the Via Flaminia to Prima Porta and Fiano, 1 day (p. 427).

Along the Via Flaminia, as in last, to Prima Porta, visiting the ruins of the Villa of Livia (p. 429), continuing to the Casale of Malborghetto, where the road to Scrofano turns off on l. ; ascend the Monte Musino, the ancient Ara Mutiæ, and return by Formello (the road from Scrofano along the Monte Musino to Formello is very pretty), the Casale di Vaccareccia, and the valley of the Crescenza, or down the valley of La Valchetta to the Via Flaminia (A 5),—a very long day's ride.

Along the Via Nomentana to Mentana, returning by Monte Rotondo and the Via Salara, 1 day (p. 417).

Along the Via Tiburtina to Monticelli, S. Angelo, and the Lakes of the Solfatara, a long day (p. 363).

To Tivoli, continuing by Vicovaro to Subiaco, and from thence by Civitella, Affile, to Olevano, Genazzano, and Palestrina,—an excursion of at least 3 days (p. 372).

Along the Via Labicana to Palestrina by Colonna, returning by Zagarolo, Gallicano, the ruins of Gabii, &c., 2 days (p. 404).

Along the Via Collatina to Lunghezza, Castiglione (Gabii), returning by Castel d'Osa, on the Via Prænestina, Ponte di Nono, and Tor Tre Teste, 1 day (p. 413).

Along the Via Labicana to Torre Nuova; from there following the torrent which descends from the hills about Frascati to near Tor Tre Teste, returning to Rome by the Via Prænestina, 5 hours (p. 405).

Along the Via Ostiense to Ostia and Castel Fusano, returning by Castel Porciano, Decima, or Castel Romano, Vallerano, and the Via Ardeatina, 1 day (p. 437).

Along the Via Portuense to Porto, by la Magliana and the fields to Ponte Galera, from which by road (7 m.) to Fiumicino on the coast, passing through Porto, 1 day (p. 434).

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